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THE SIXTEENTH ANNUAL
ARCHITECTURAL EXHIBITION
PHILADELPHIA

1910

THE T SQUARE CLUB

AND

THE PHILADELPHIA CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

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AND AT THE GALLERIES OF

THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS

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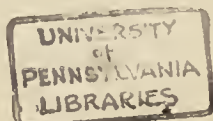


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- 12 Model of House for J. P. Brock, Esq., Lebanon, Pa.
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GARGOYLE ON A COUNTRY HOUSE NEAR PHILADELPHIA
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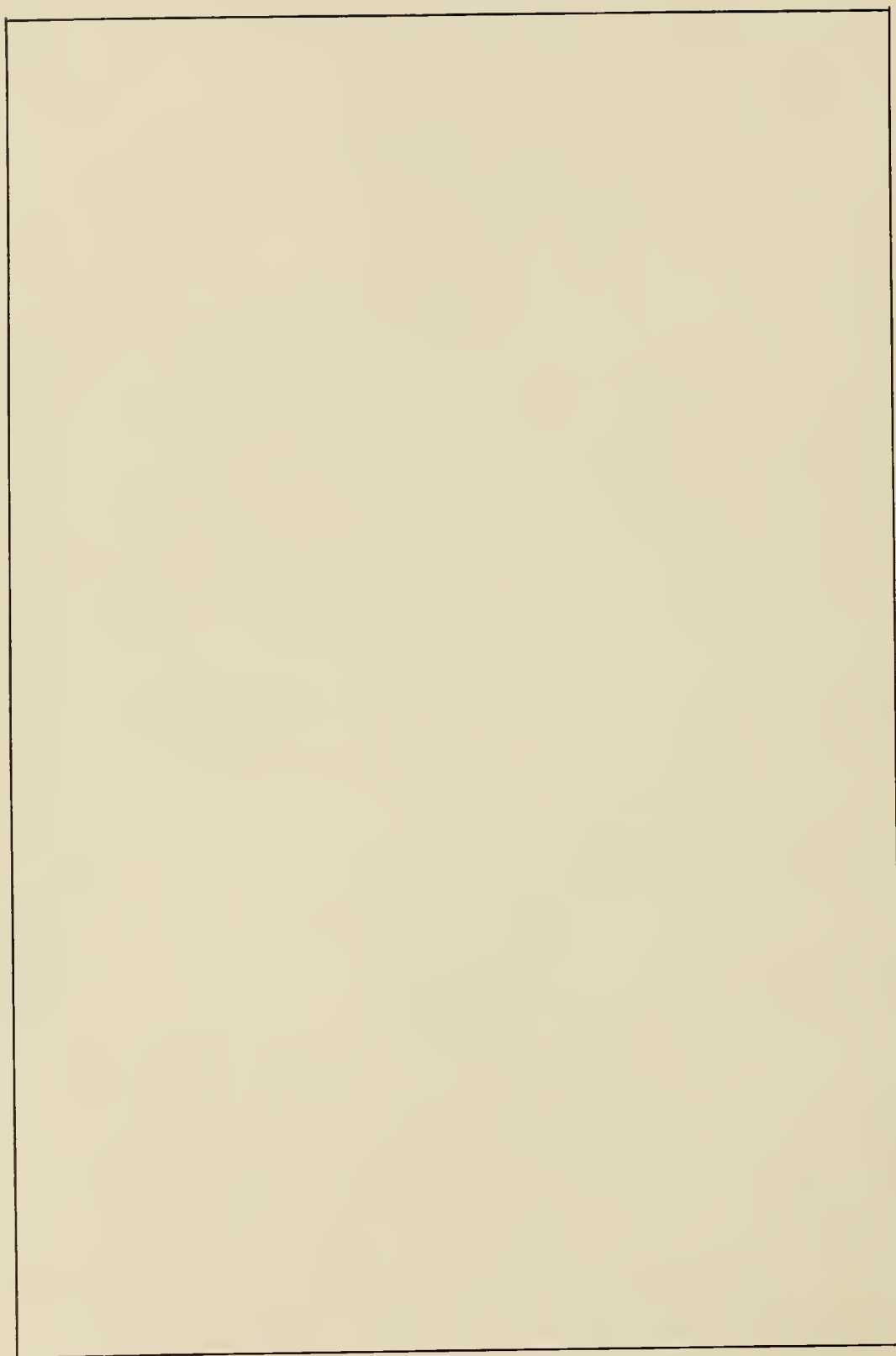
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THOMAS, CHURCHMAN & MOLITOR

WAID & WILLAUER



MURAL DECORATION
H. HANLEY PARKER



SKETCH FOR HOUSE AT CEDARCROFT, MD.
MORRIS AND ERSKINE, ARCHITECTS, PHILADELPHIA



FIRST FLOOR PLAN



- SIDE ELEVATION -

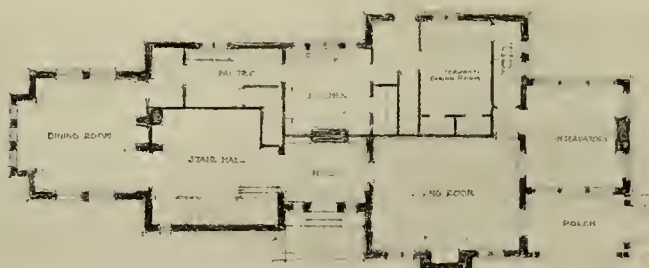
SIDE ELEVATION. HOUSE AT CEDARCROFT, MD.



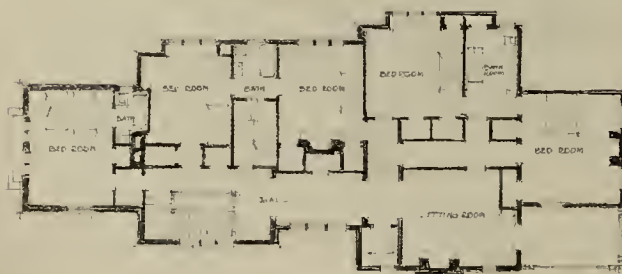
SECOND FLOOR PLAN



FRONT ELEVATION, RESIDENCE OF MRS. MARGARET R. PERRINE, TRENTON, N. J.
SPENCER ROBERTS, ARCHITECT, PHILADELPHIA



FIRST FLOOR PLAN



SECOND FLOOR PLAN



REAR ELEVATION, RESIDENCE OF MRS. MARGARET R. PERRINE, TRENTON, N. J.
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LIVING ROOM, RESIDENCE OF MRS. MARGARET R. PERRINE, TRENTON, N. J.
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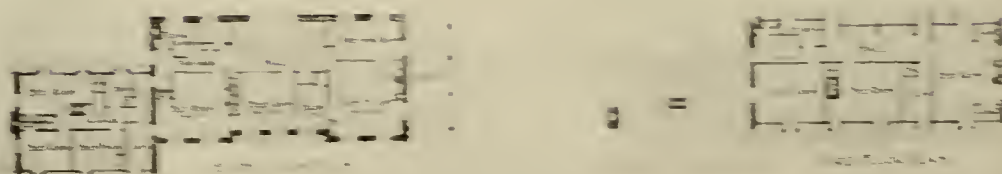
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BROCKIE AND HASTINGS, ARCHITECTS, PHILADELPHIA



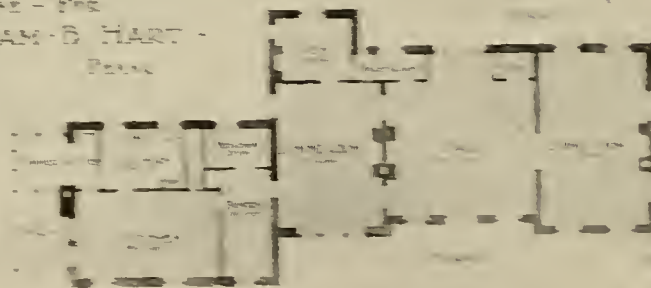
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HOUSE FOR MR. WILLIAM B. HART 21 N. 7th St.
 (General View from South East Corner)



HOUSE - FOR
 MR. WILLIAM B. HART -
 21 N. 7th St.



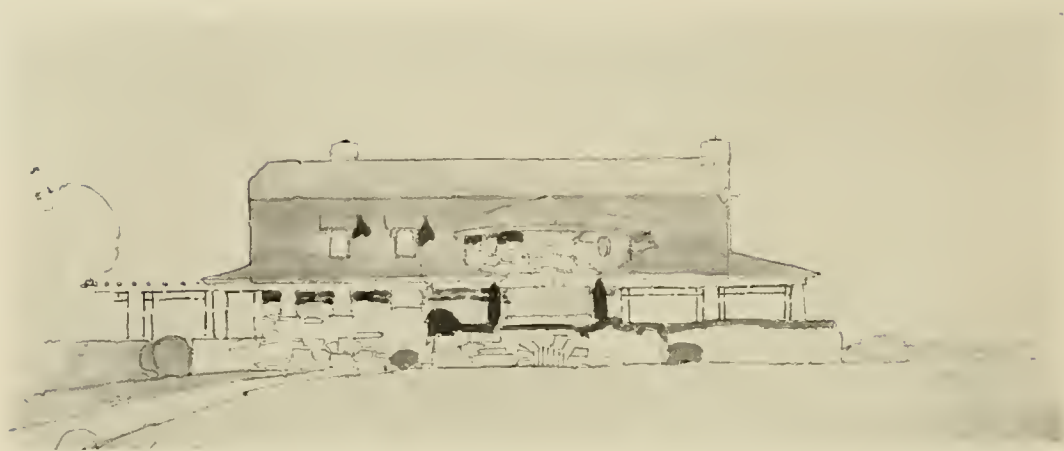
HOUSE FOR MR. WILLIAM B. HART
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 (General View from South East Corner)



RESIDENCE OF E. D. TOLAND, ESQ., WYNNEWOOD, PA.
MELLOR AND MEIGS, ARCHITECTS, PHILADELPHIA



DETAIL OF FRONT ENTRANCE, RESIDENCE OF E. D. TOLAND, ESQ., WYNNEWOOD, PA.
MELLOR AND MEIGS, ARCHITECTS, PHILADELPHIA



THREE STUDIES, RESIDENCE FOR E. M. HOLDEN, M.D., SCARSDALE, N. Y.
WARD & WILLAUER ARCHITECTS, NEW YORK



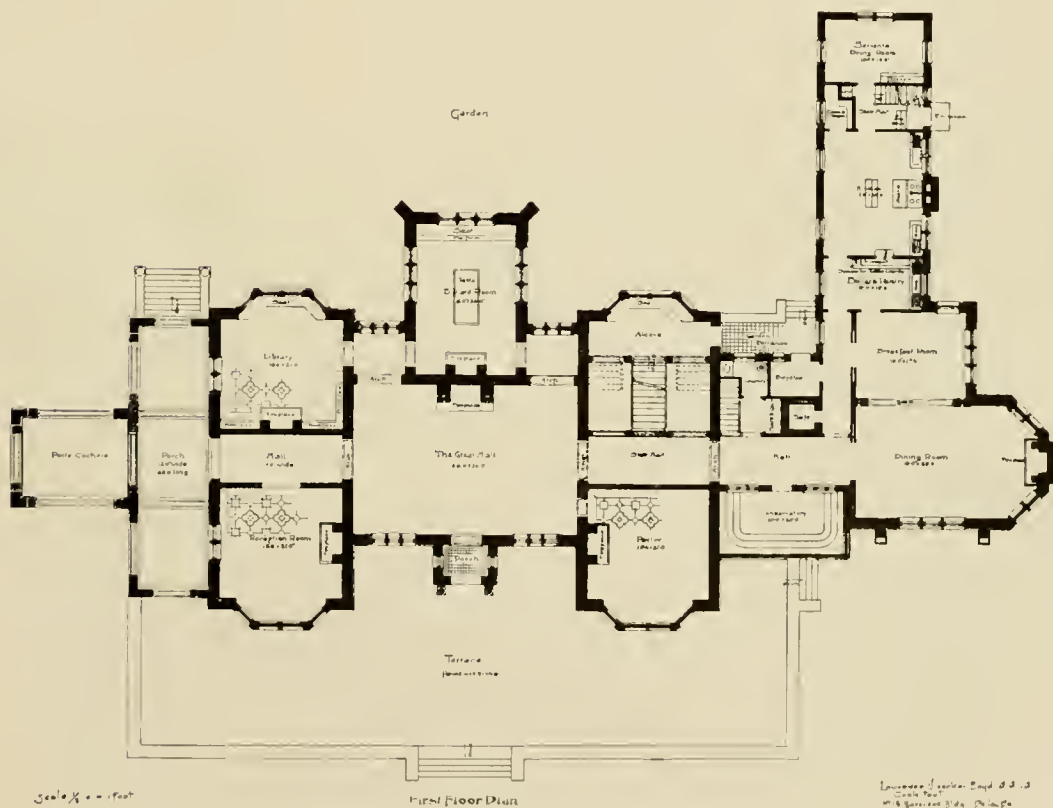
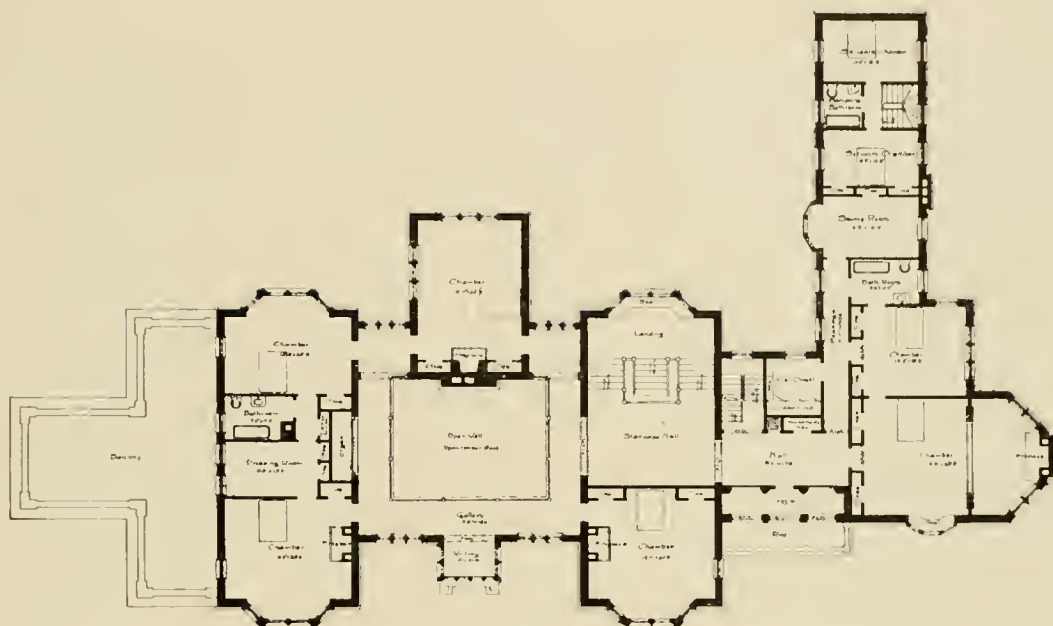
RESIDENCE OF MARSHALL S. MORGAN, ESQ., WYNDMOOR, PA.
THOMAS, CHURCHMAN AND MOLITOR, ARCHITECTS



FLOOR PLANS



A HOUSE AT MERION, PA.
LAWRENCE VISSCHER BOYD, ARCHITECT



FLOOR PLANS OF A HOUSE AT MERION, PA



BAJZA STREET ELEVATION

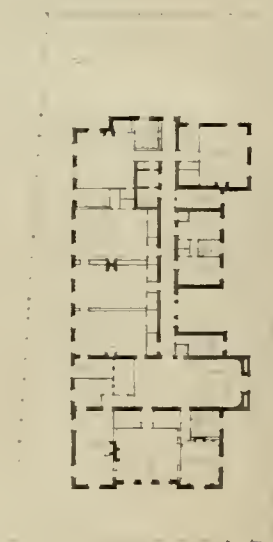
BAJZA STREET ELEVATION, RECONSTRUCTION OF PALACE FOR COUNT LAZLO SZECHENYI, BUDAPEST, HUNGARY
ERNEST FLAGG, ARCHITECT, NEW YORK



SECOND FLOOR



FIRST FLOOR



SECOND FLOOR

FLOOR PLANS OF THE PALACE

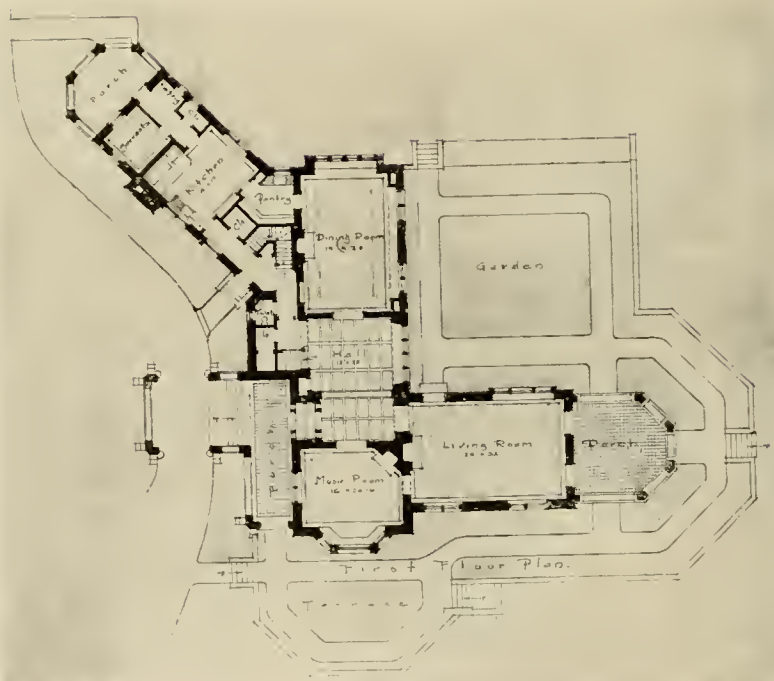
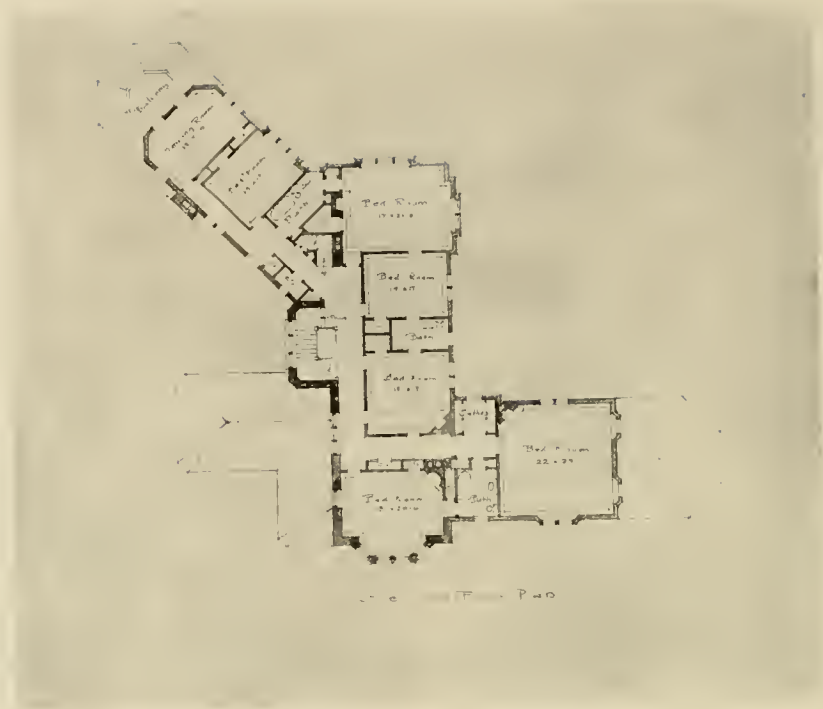


-ANDRÁSSY-STREET-ELEVATION-

ANDRÁSSY STREET ELEVATION



THE ORIGINAL PALACE



FLOOR PLANS, RESIDENCE OF WILLIAM H. WANAMAKER, ESQ., MERION, PA.



*Thomas, Chapman, and Mallory, Architect
Philadelphia, Pa.*

Residence for William H. Wanamaker, Esq., Merion, Pa.



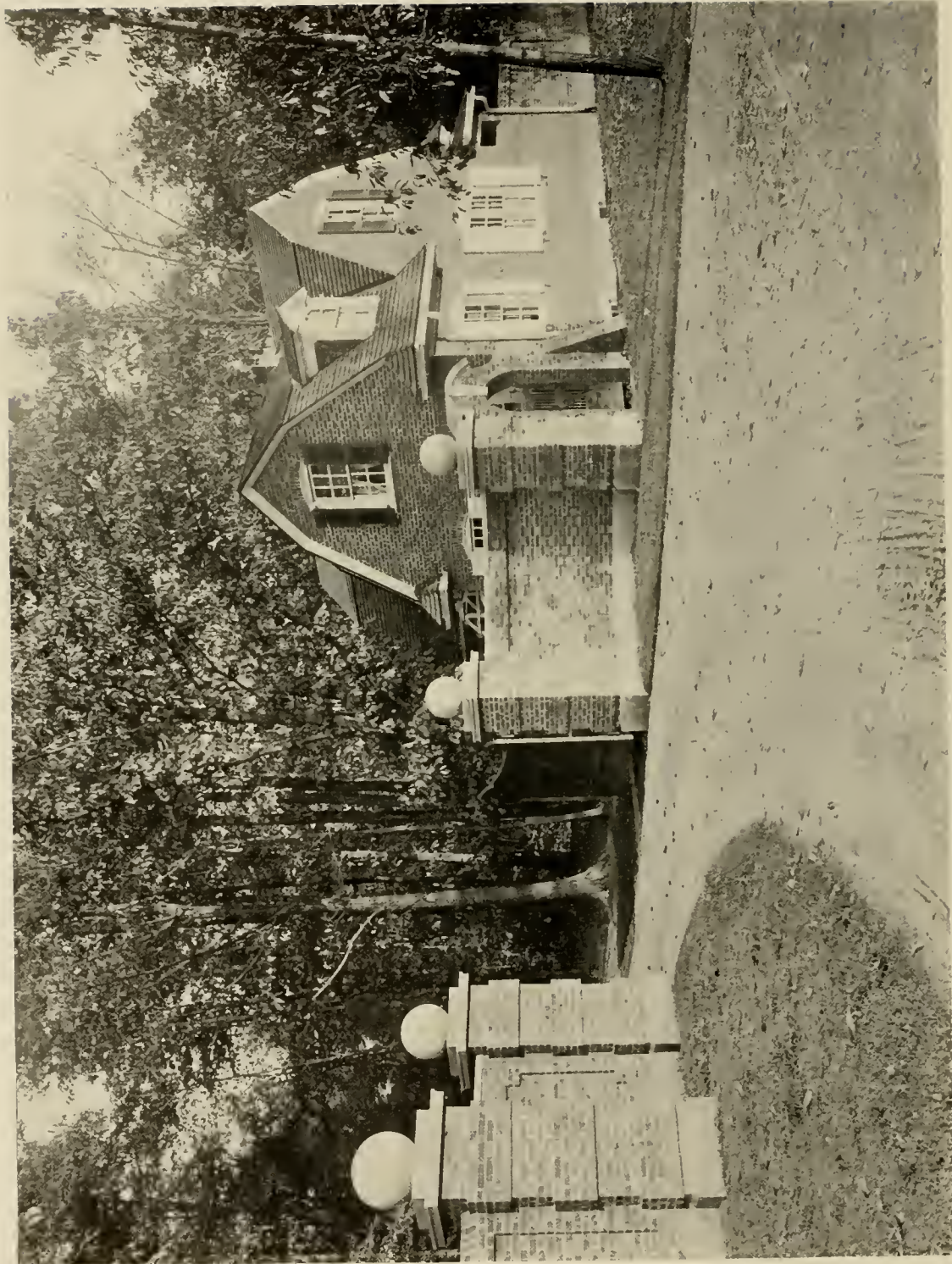
A COUNTRY HOUSE AT ST. DAVID'S, PA.
ROBESON LEA PEROT, ARCHITECT, PHILADELPHIA



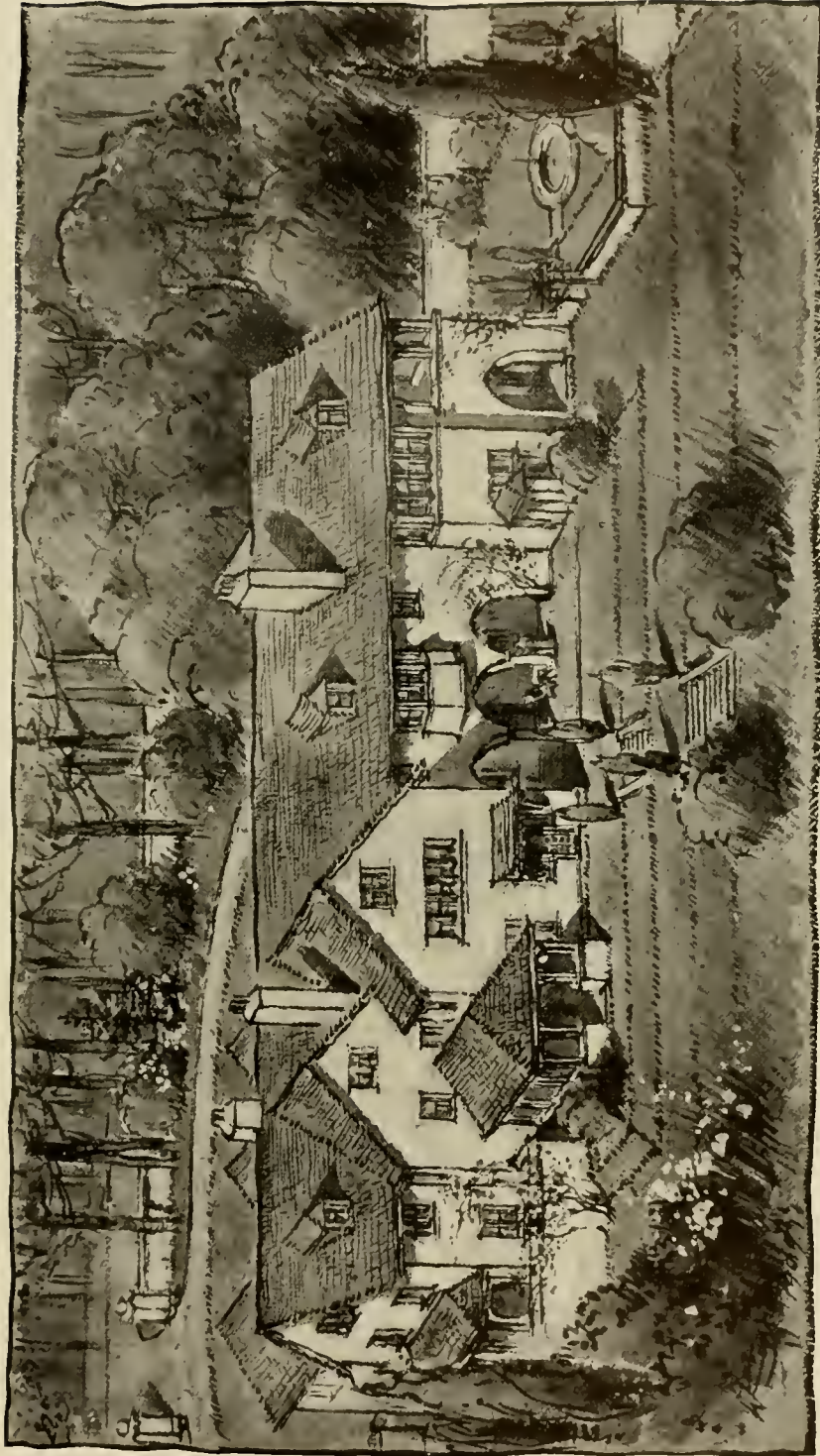
FIRST FLOOR PLAN



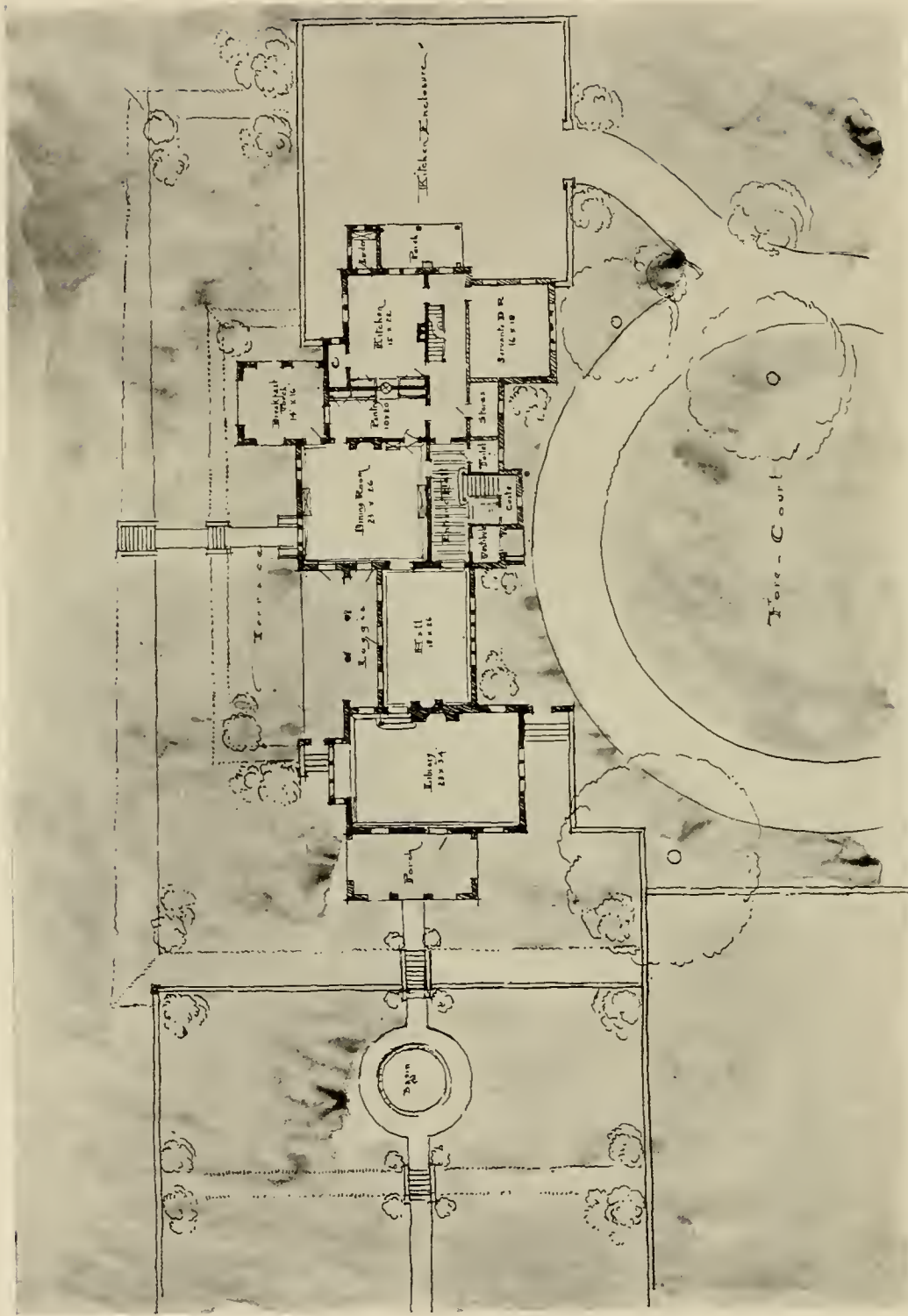
SECOND FLOOR PLAN



A GATEWAY AND LODGE AT MALVERN, PA.
GEORGE HISHAM PAGE, ARCHITECT, PHILADELPHIA



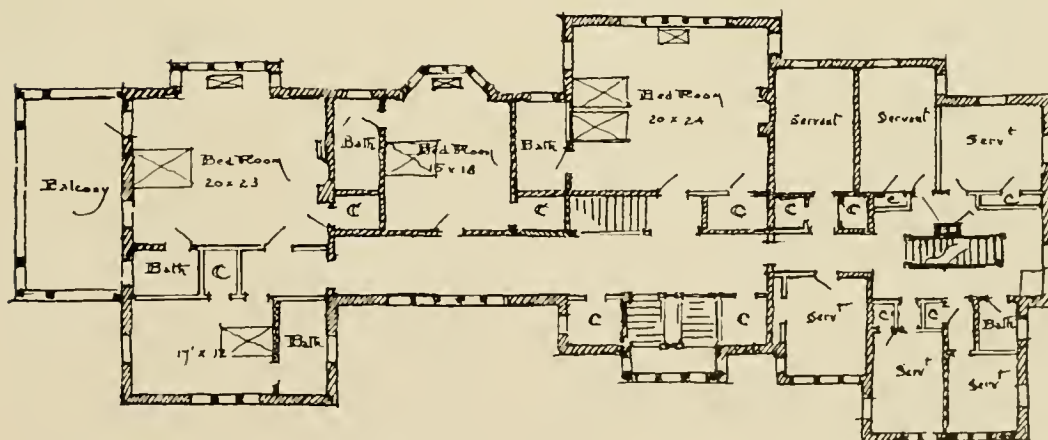
GARDEN ELEVATION. RESIDENCE OF JAY COOKE, 3D, ESQ., CHESTNUT HILL, PA.
WILSON EYRE, ARCHITECT



FIRST FLOOR PLAN, RESIDENCE OF JAY COOKE, 3D, ESQ.
WILSON EYRE, ARCHITECT



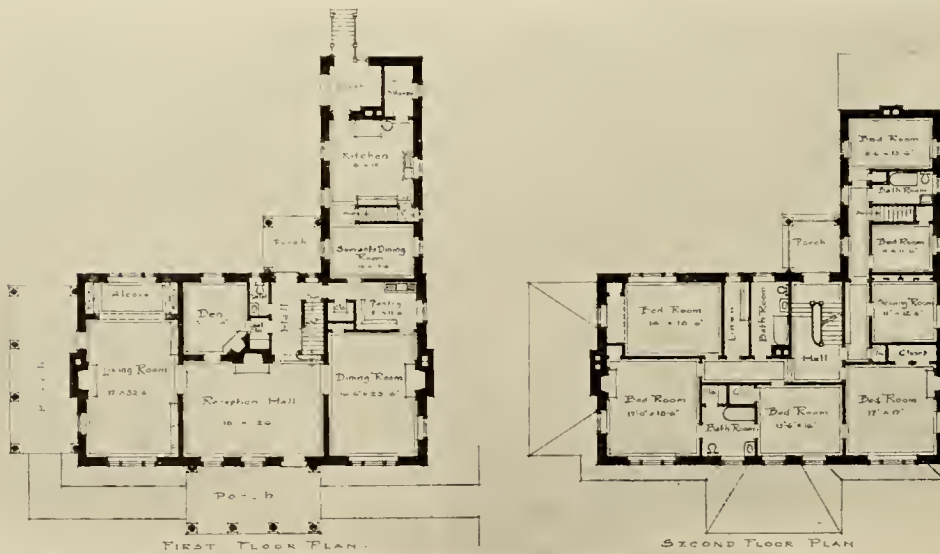
RESIDENCE OF JAY COOKE, 3D, ESQ., CHESTNUT HILL, PA.
WILSON EYRE, ARCHITECT



SECOND FLOOR PLAN



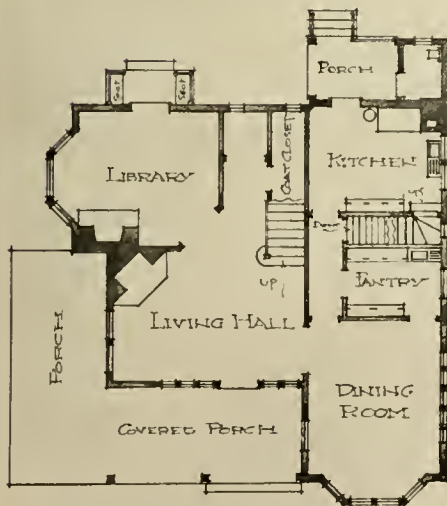
RESIDENCE OF W. C. KENT, ESQ., WYNCOTE, PA.
THOMAS, CHURCHMAN AND MOLITOR, ARCHITECTS



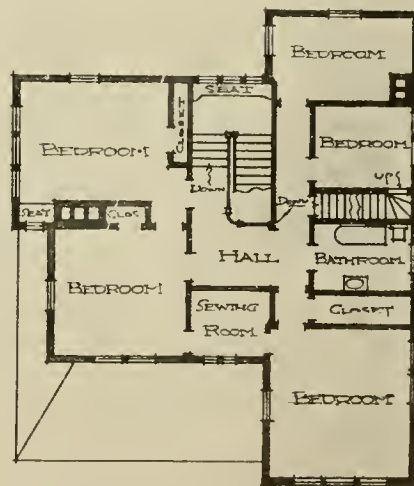
FLOOR PLANS OF RESIDENCE FOR W. C. KENT, ESQ.



A COUNTRY HOUSE NEAR RADNOR, PA.
ROBESON LEA PEROT, ARCHITECT, PHILADELPHIA



FIRST-FLOOR-PLAN



SECOND-FLOOR-PLAN

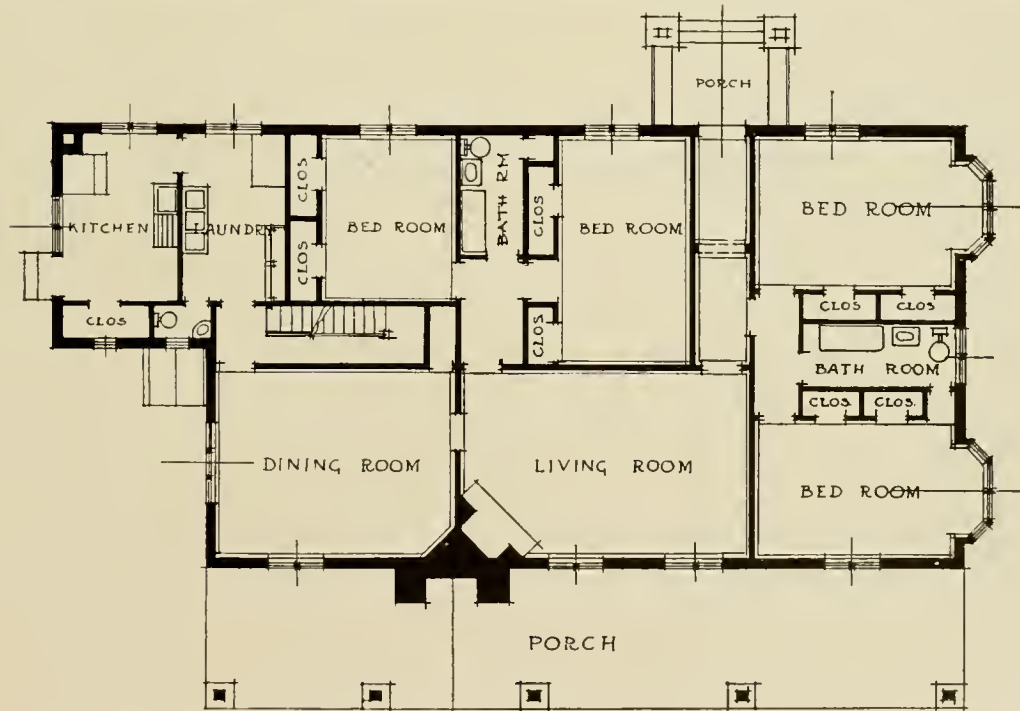
FLOOR PLANS OF A COUNTRY HOUSE NEAR RADNOR, PA.



BUNGALOW OF LEWIS K. BROOKE, ESQ., ST. DAVID'S, PA.
GEORGE U. REHFUSS, ARCHITECT



ENTRANCE TO ESTATE OF LEWIS K. BROOKE, ESQ., ST. DAVID'S, PA.



THE PLAN OF THE BUNGALOW



RESIDENCE OF ROBERT K. CASSATT, ESQ., ROSEMONT, PA.
COPE AND STEWARDSON, ARCHITECTS



DINING ROOM, RESIDENCE OF ROBERT K. CASSATT, ESQ.



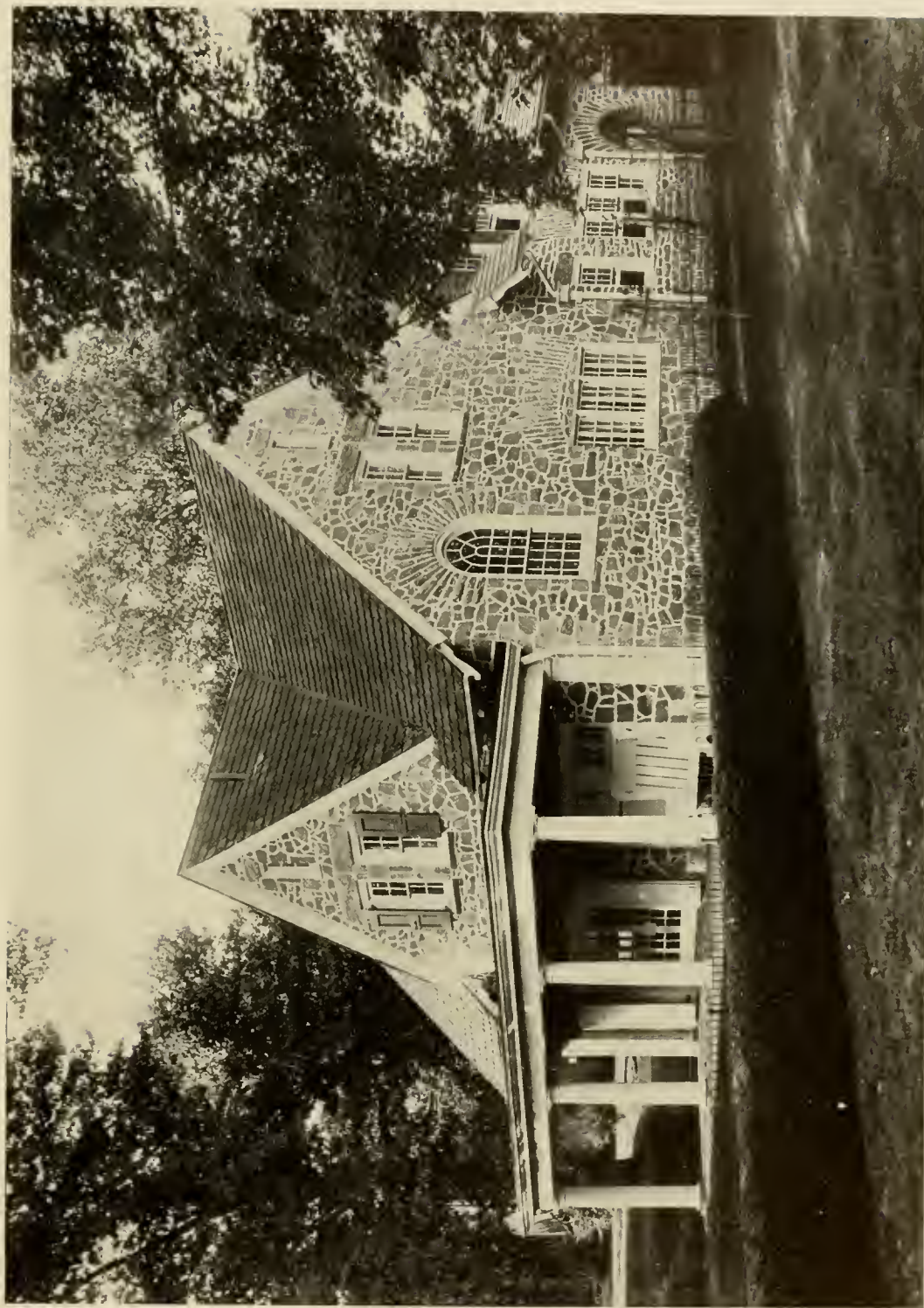
THE DINING ROOM WING, RESIDENCE OF ROBERT K. CASSATT, ESQ.



RESIDENCE OF MATTHEW MAURY, ESQ., QUEEN LANE, P.A.
THOMAS, CHURCHMAN AND MOLITOR, ARCHITECTS



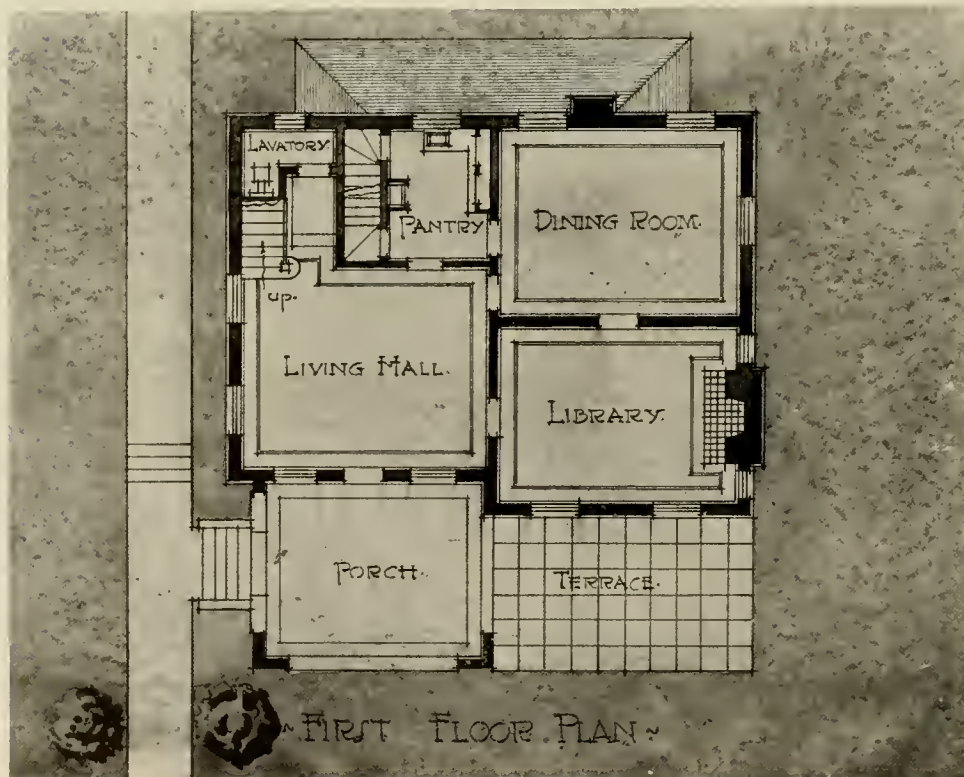
FLOOR PLANS, RESIDENCE OF MATTHEW MAURY, ESQ.



RESIDENCE OF ALFRED MELLOR, ESQ., GERMANTOWN, PA.
MELLOR AND NEIGS, ARCHITECTS, PHILADELPHIA



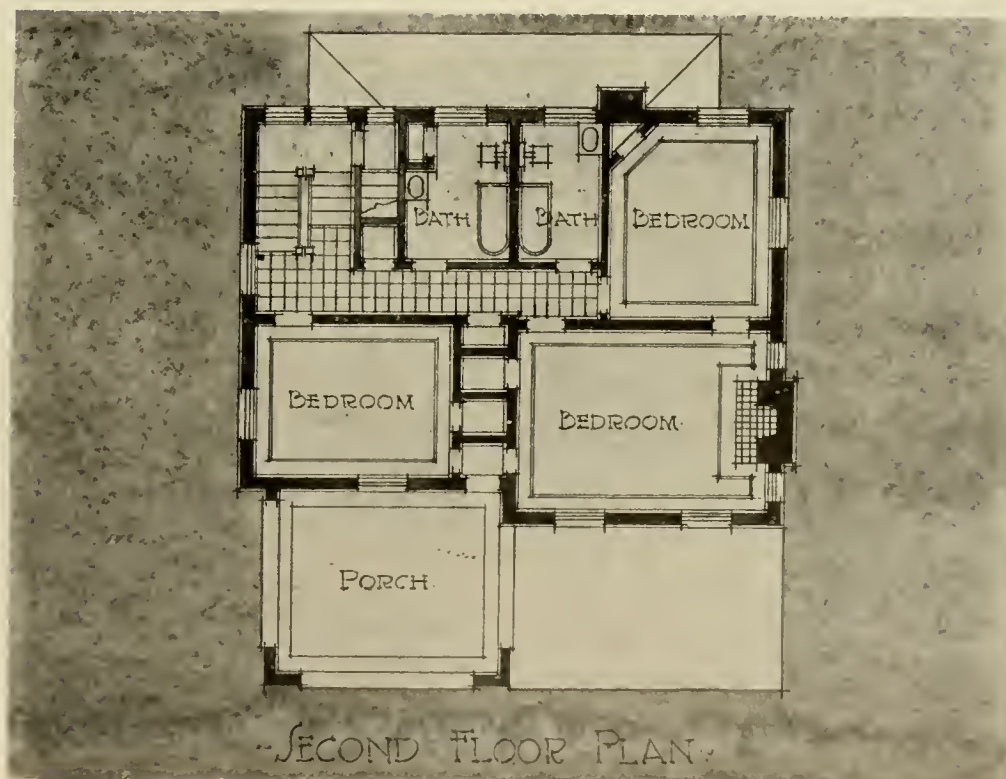
HOUSE ON SUMMIT AVENUE, JENKINTOWN, PA.
BISSELL AND SINKLER, ARCHITECTS



FIRST FLOOR PLAN, HOUSE ON SUMMIT AVENUE



REAR ELEVATION, HOUSE ON WYNCOTE ROAD, JENKINTOWN, PA.
BISSELL AND SINKLER, ARCHITECTS



SECOND FLOOR PLAN, HOUSE ON SUMMIT AVENUE



RESIDENCE FOR MR. A. B. STEEN, SOUTH OIL CITY, PA.
SQUIRES AND WYNKOOP, ARCHITECTS, NEW YORK



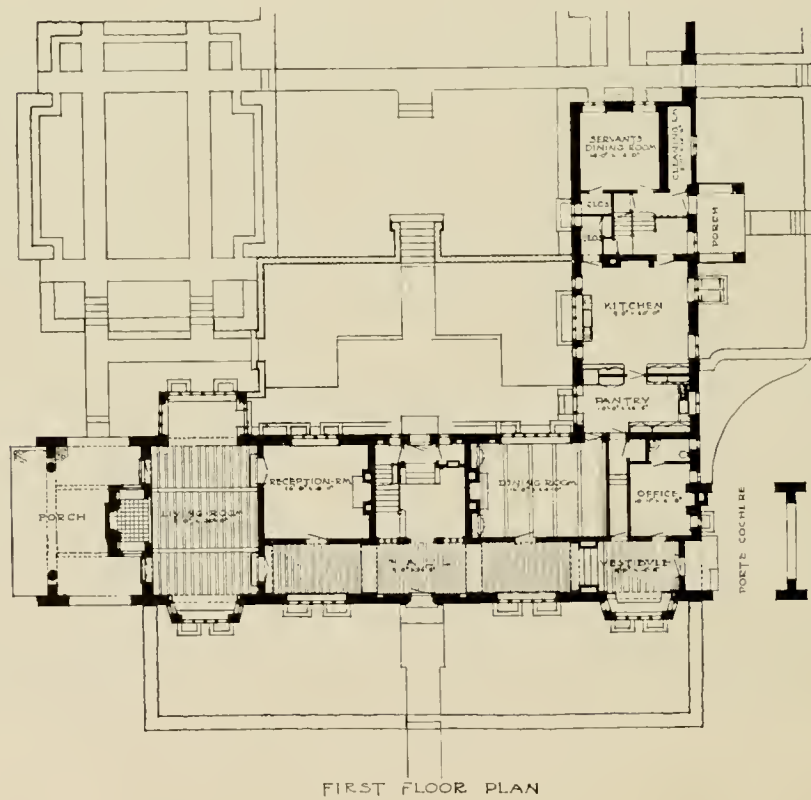
FRATERNITY HOUSE, SCHENECTADY, N. Y.
SQUIRES AND WYNKOOP, ARCHITECTS, NEW YORK



DETAIL, COUNTRY HOUSE AT MELROSE, PA., FOR THEODORE VOORHEES, ESQ.
FRANK MILES DAY AND BROTHER, ARCHITECTS

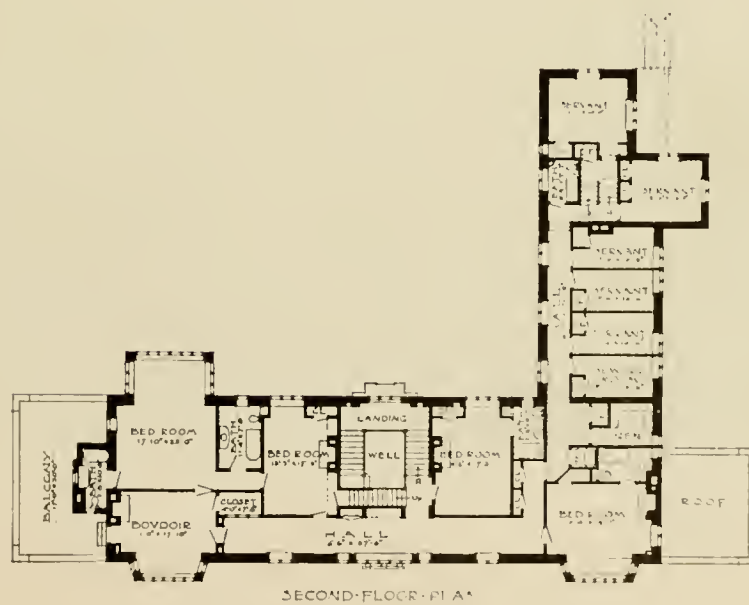


A COUNTRY HOUSE AT MELROSE, PA., FOR THEODORE VOORHEES, ESQ.
FRANK MILES DAY AND BROTHER, ARCHITECTS





DETAIL, COUNTRY HOUSE AT MELROSE, PA., FOR THEODORE VOORHEES, ESQ.

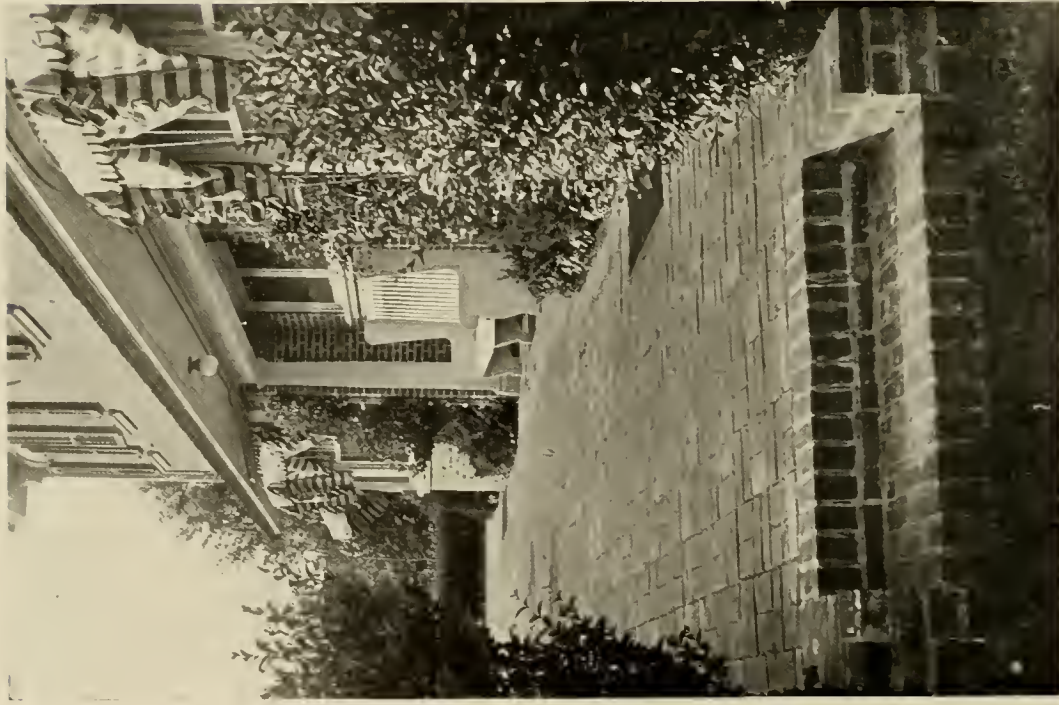




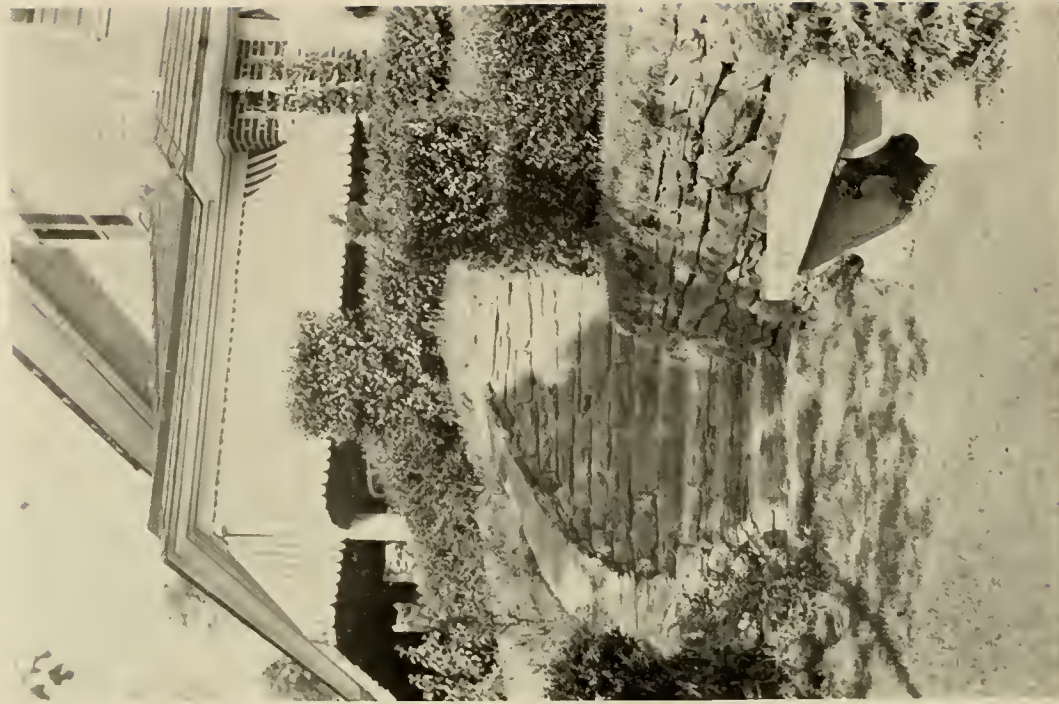
A HOUSE ON GLENN ROAD, ARDMORE, PA.
HORACE WELLS SELLERS, ARCHITECT, PHILADELPHIA



FROM THE GARDEN, A HOUSE ON GLENN ROAD, ARDMORE, PA.



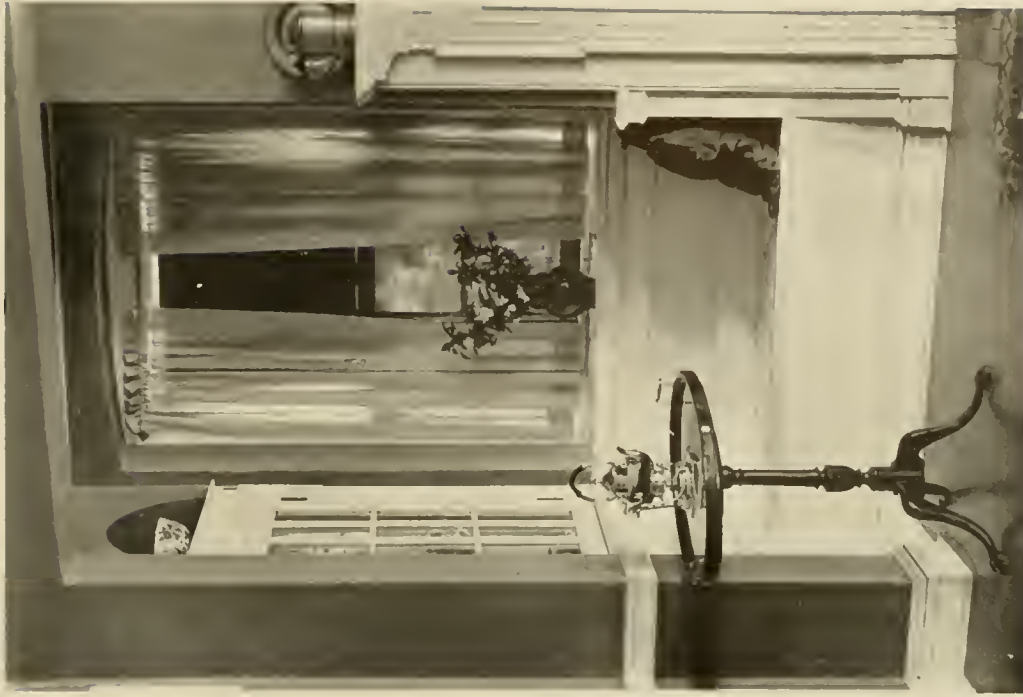
DETAIL OF TERRACE, HOUSE ON GLENN ROAD, ARDMORE, PA.



GARDEN STEPS, A HOUSE ON GLENN ROAD, ARDMORE, PA.



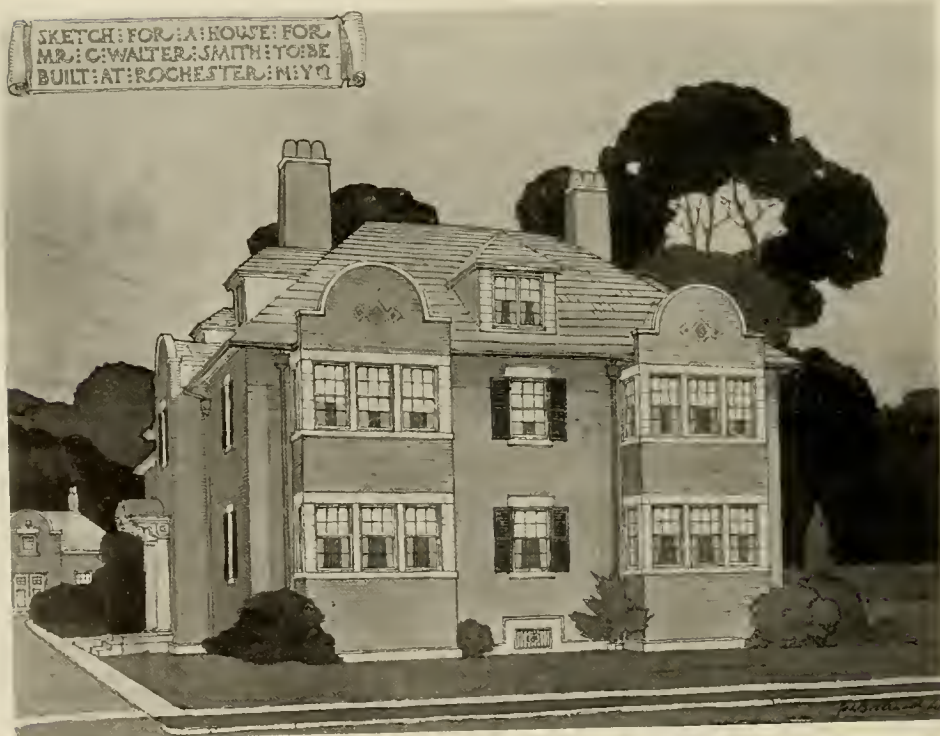
THE HALL, HOUSE ON GLENN ROAD, ARDMORE, PA.



A WINDOW SEAT, HOUSE ON GLENN ROAD, ARDMORE, PA.



RESIDENCE FOR CHARLES R. WITHERSPOON, ESQ., ROCHESTER, N. Y.
 CLAUDE BRAGDON, ARCHITECT, ROCHESTER, N. Y.



RESIDENCE FOR C. WALTER SMITH, ESQ., ROCHESTER, N. Y.
 CLAUDE BRAGDON, ARCHITECT, ROCHESTER, N. Y.



RESIDENCE OF CLINTON L. WALKER, ESQ., OAKLAND, CAL.
EDGAR A. MATHIEWS, ARCHITECT, SAN FRANCISCO, CAL.



"PRINCESSGATE," WYOMING, N. J.
JOY WHEELER DOW, ARCHITECT, WYOMING, N. J.



"THE RABBIT HOUSE, WYOMING, N. J.
JOY WHEELER DOW, ARCHITECT, WYOMING, N. J.



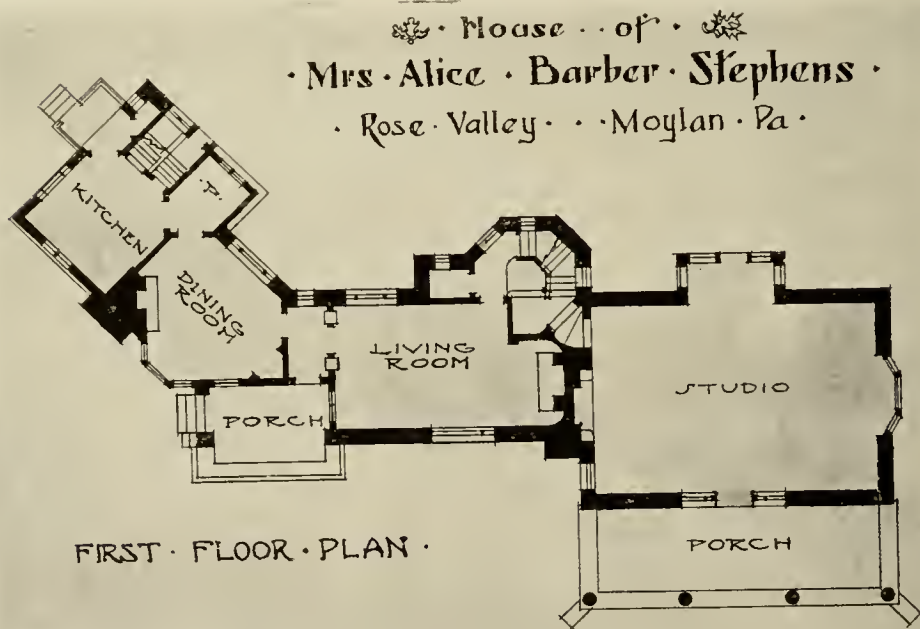
RESIDENCE OF FREDERICK W. TAYLOR, ESQ., CHESTNUT HILL, PA.
MANTLE FIELDING, ARCHITECT, PHILADELPHIA



RESIDENCE FOR DR. JOSEPH A. CRAMP, OAK LANE, PA.
GEORGE U. REHFUSS, ARCHITECT



HOME OF MRS. ALICE BARBER STEPHENS, ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



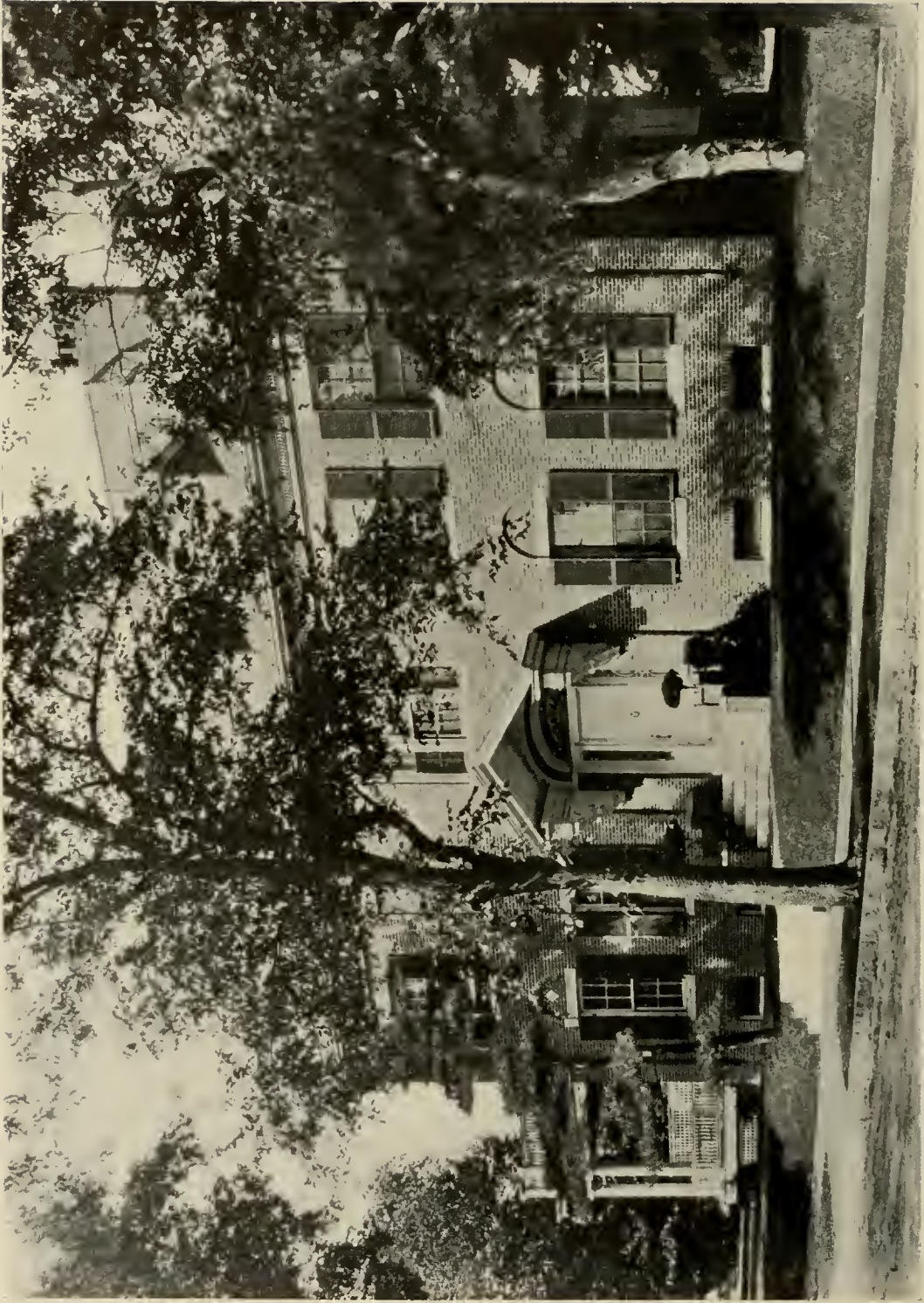
• Price • & McLanahan •
• Architects • • Philadelphia • Pa •



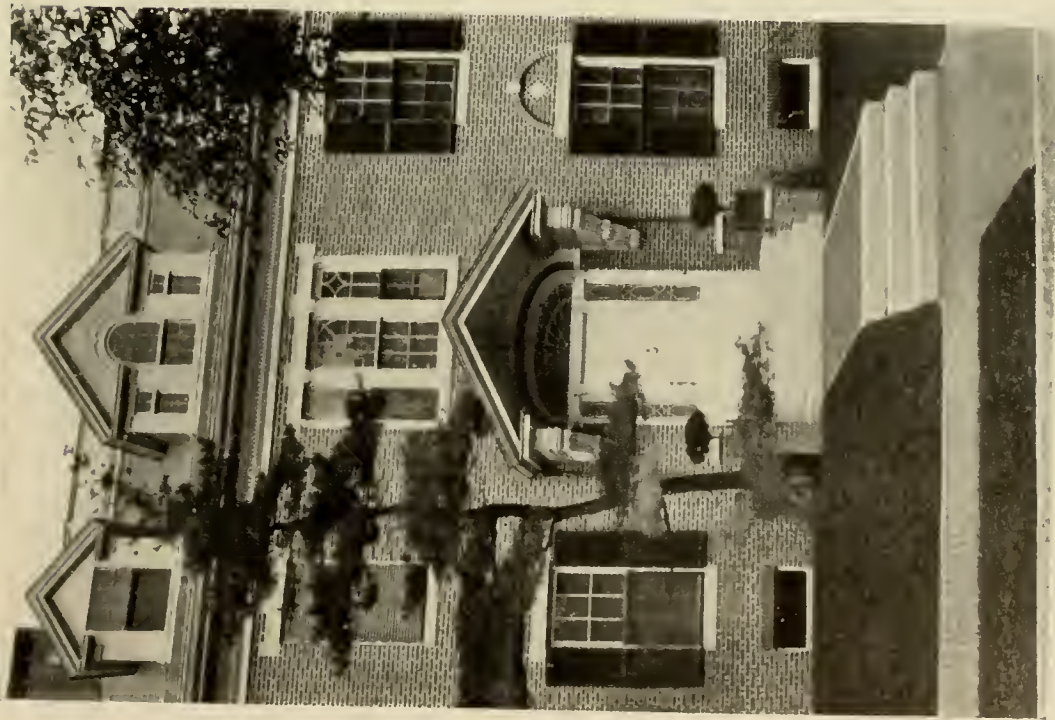
THE KITCHEN WING, HOME OF MRS. ALICE BARBER STEPHENS, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



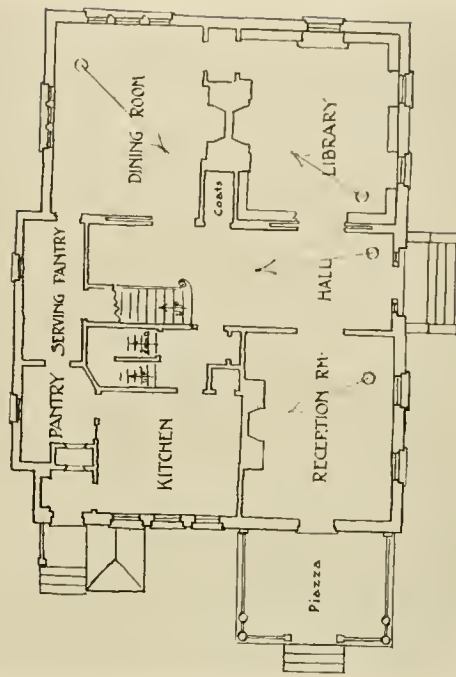
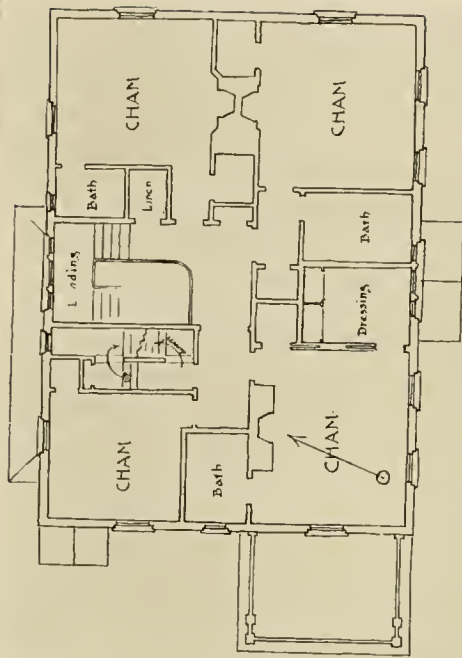
STUDIO, HOME OF MRS. ALICE BARBER STEPHENS, ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



RESIDENCE OF RICHARD WEBB, PORTLAND, MAINE
JOHN CALVIN STEVENS AND JOHN HOWARD STEVENS, ASSOCIATED ARCHITECTS, PORTLAND, MAINE



DETAIL OF MAIN ENTRANCE, RESIDENCE OF RICHARD WEBB, PORTLAND, MAINE
JOHN CALVIN STEVENS AND JOHN HOWARD STEVENS, ASSOCIATED ARCHITECTS, PORTLAND, MAINE



FIRST FLOOR PLAN

SECOND FLOOR PLAN



CAMP OF CHARLES J. SWAIN, ESQ., LOWER SARANAC LAKE, N. Y.
SCOOPES AND FEUSTMAN, ARCHITECTS, SARANAC LAKE, N. Y.

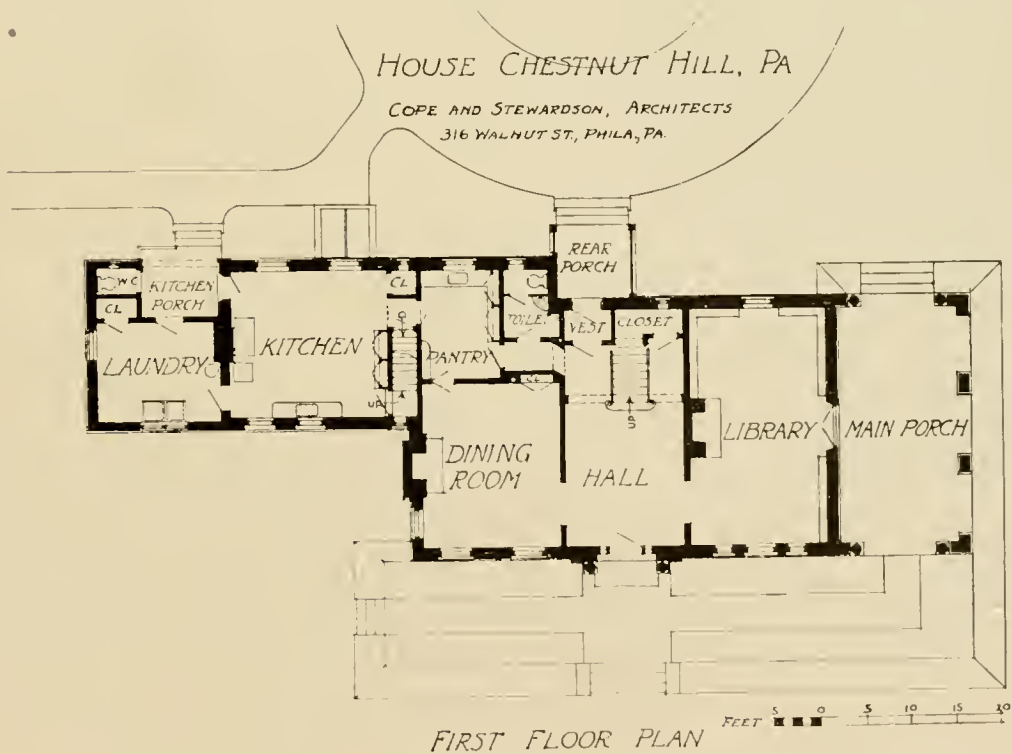


Lawrence Fassher Boyd, Architect, Philadelphia, Pa.

A Country House at Wynnwood, Pa.

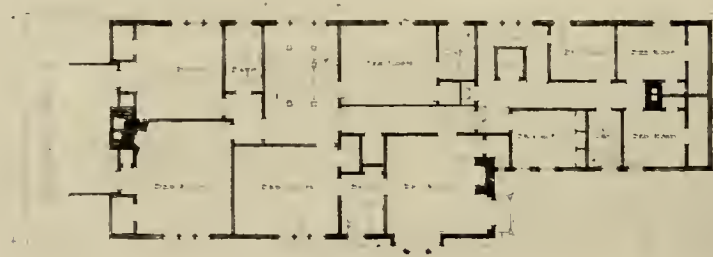


HOUSE AT CHESTNUT HILL, PA.
COPE AND STEWARDSON, ARCHITECTS, PHILADELPHIA





RESIDENCE OF JOHN I. BRIGHT, BRYN MAWR, PA.
EVANS & BRIGHT, ARCHITECTS, PHILADELPHIA



SECOND FLOOR PLAN



FLOOR PLANS



A HOUSE ON LAKE ERIE
CHARLES A. PLATT, ARCHITECT, NEW YORK



RESIDENCE OF ANSEL D. JONES, ESQ., WYNNEWOOD, PA.
WESLEY LESHER BLITHE, ARCHITECT, PHILADELPHIA



FIRST FLOOR PLAN, RESIDENCE OF ANSEL D. JONES, ESQ., WYNNWOOD, PA.
 WESLEY LESHER BLITHE, ARCHITECT, PHILADELPHIA

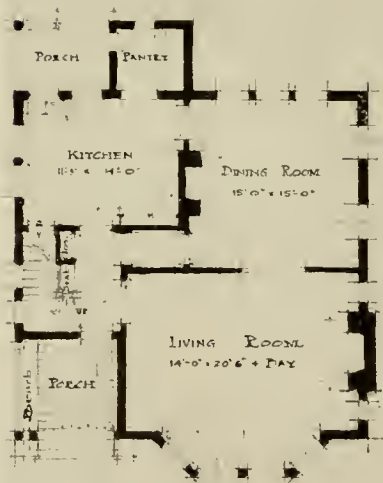


SECOND FLOOR PLAN,
 WESLEY LESHER BLITHE, ARCHITECT, PHILADELPHIA

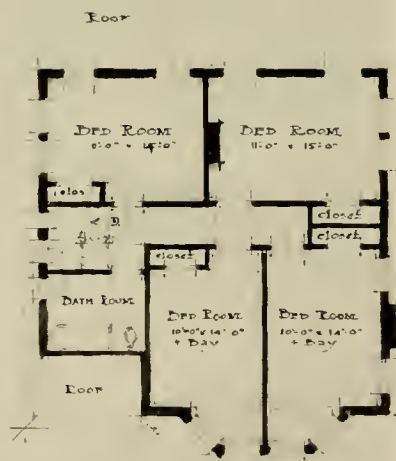


STUDY FOR COTTAGE.

GEORGE S. IDELL
ARCHITECT
117 HARRISON ST. PHILA.



FIRST FLOOR PLAN

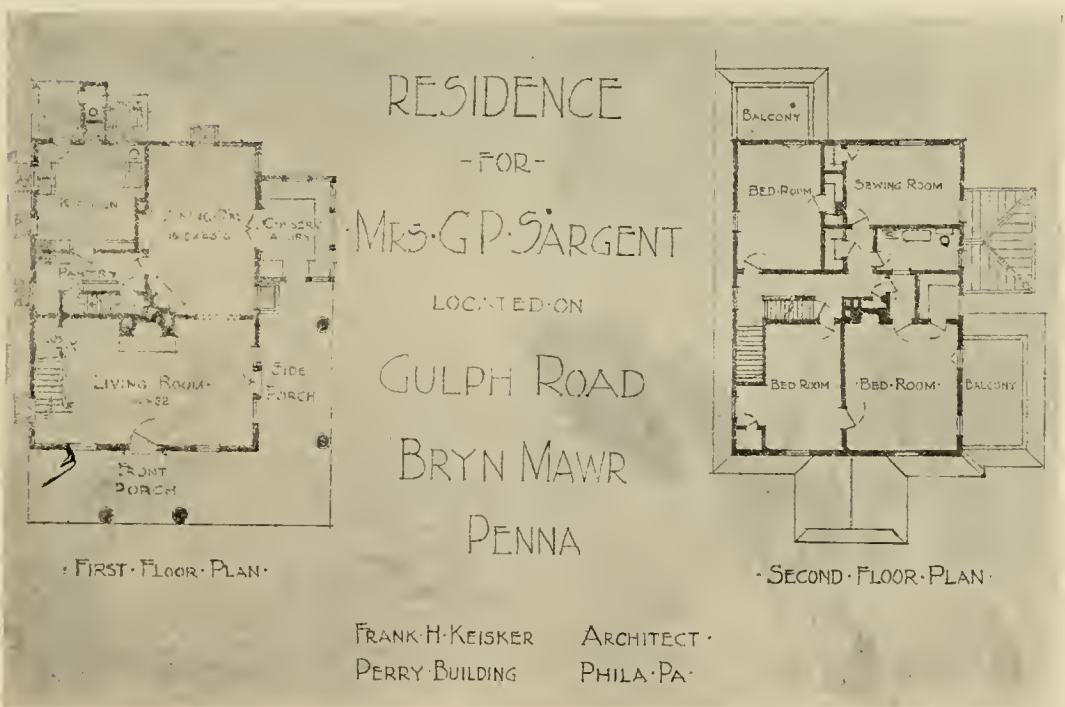


SECOND FLOOR PLAN

STUDY FOR COTTAGE
GEORGE S. IDELL, ARCHITECT, PHILADELPHIA



RESIDENCE OF MRS. G. P. SARGENT, BRYN MAWR, PA.
FRANK H. KEISKER, ARCHITECT, PHILADELPHIA





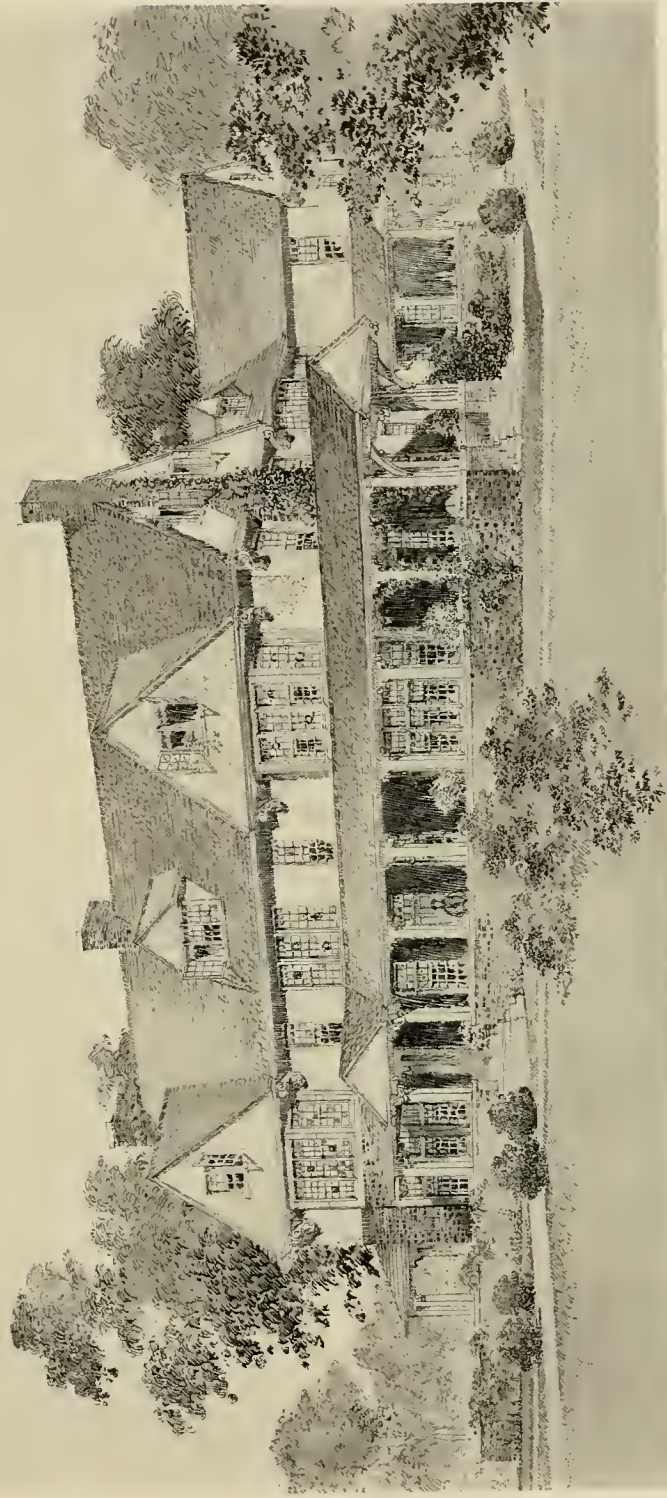
SKETCH OF HOUSE OF MRS. ALICE BARBER STEPHENS, ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



PROPOSED HOUSE AT ROSE VALLEY, MOYLAN, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



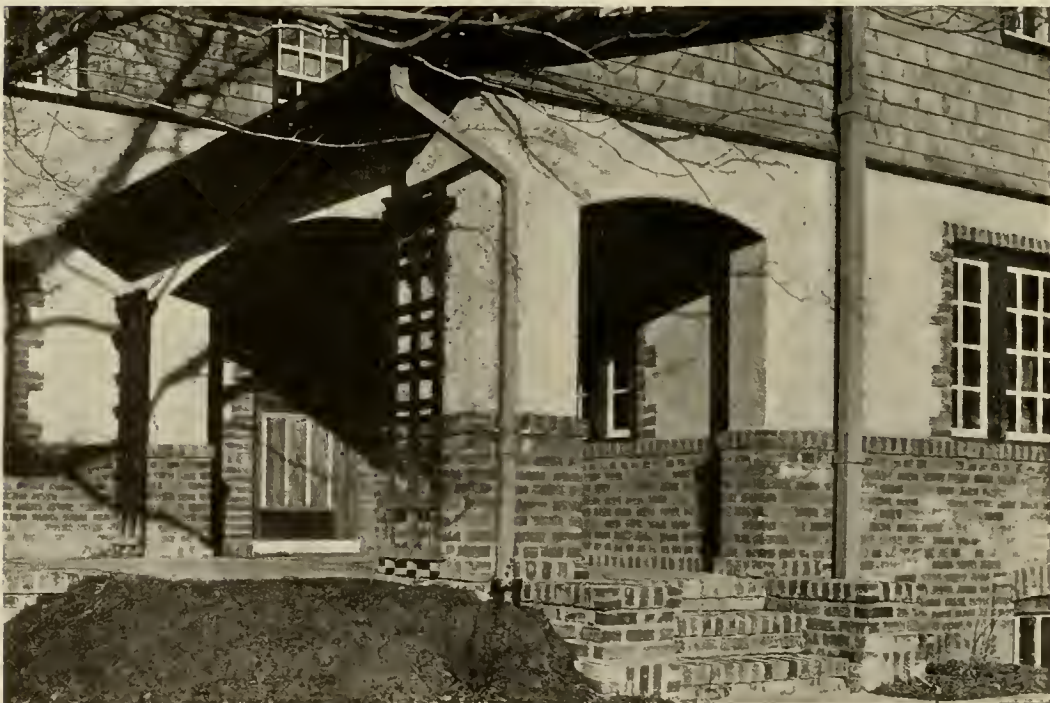
PROPOSED HOUSE NEAR WALLINGFORD, PA.
PRICE AND McLANAHAN, ARCHITECTS, PHILADELPHIA



RESIDENCE FOR C. H. GEIST, ESQ., OVERBROOK, PA.
CHARLES BARTON KEEN, ARCHITECT, PHILADELPHIA



RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



DETAIL OF PORCH, RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



DINING ROOM, RESIDENCE OF PROF. H. C. PRICE, COLUMBUS, O.
J. UPTON GRIBBEN, ARCHITECT, COLUMBUS, O.



RESIDENCE FOR J. H. MORICE, JR., ESQ.

Robeson Lea Perot
Architect

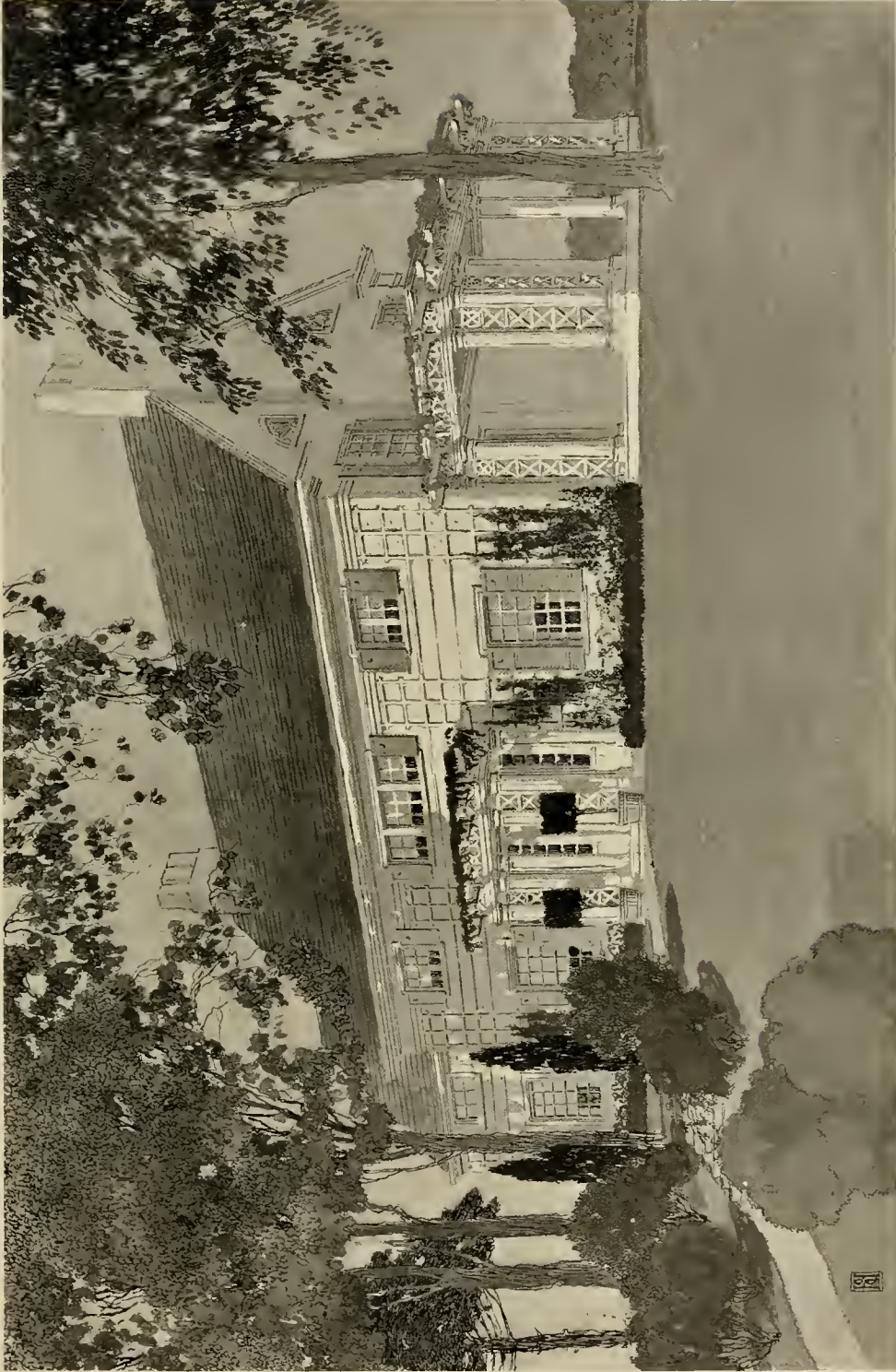
RESIDENCE OF J. H. MORICE, JR., ESQ., HAVERFORD, PA.
ROBESON LEA PEROT, ARCHITECT, PHILADELPHIA



RESIDENCE OF ROBERT S. NEWHALL, ESQ., GERMANTOWN, PA.
MANTLE FIELDING, ARCHITECT, PHILADELPHIA



A RESIDENCE AT LANDOWNE, PA.
HEACOCK AND HOKANSON, ARCHITECTS, PHILADELPHIA



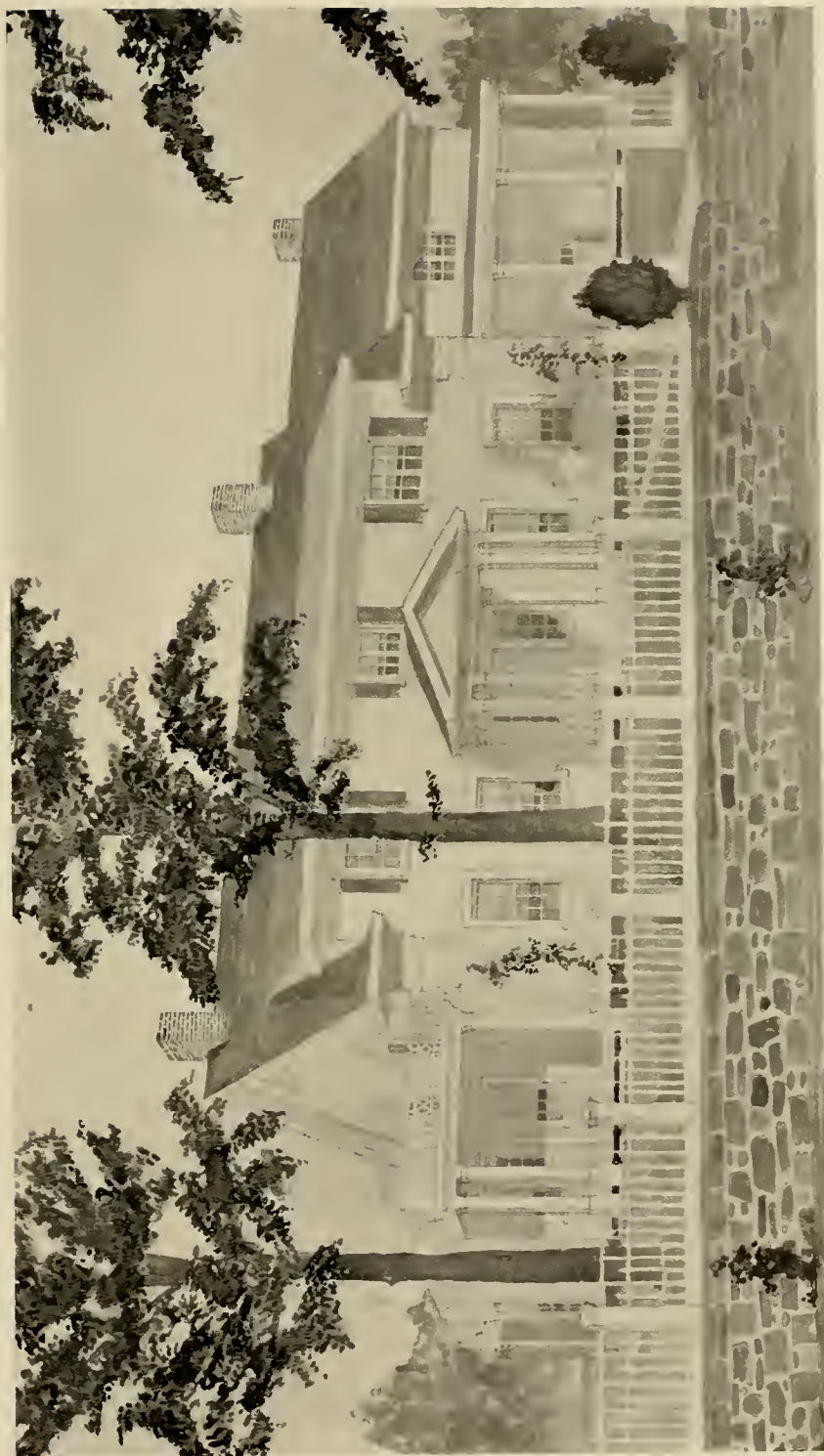
AN ARCHITECT'S HOUSE
AYMAR EMBURY, III, ARCHITECT



RESIDENCE FOR MR. EDWIN J. SCHOETTLE, ISLAND HEIGHTS, N. J.
CHARLES Z. KLAUDER, ARCHITECT



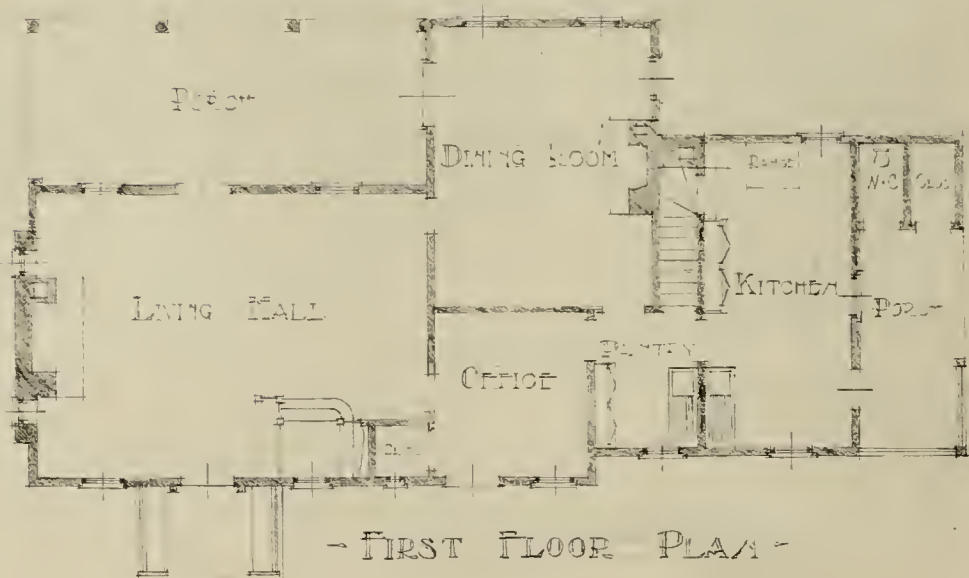
FIRST AND SECOND FLOOR PLANS



A REMODELED FARM HOUSE, CHAPPAQUA, N. Y.
ALFRED BUSSELLE, ARCHITECT, NEW YORK



HOUSE OF DAVID BUNTING SHARP, ESQ., BERWYN, PA.
DUHRING, ORIE AND ZIEGLER, ARCHITECTS



FIRST FLOOR PLAN



HOUSE OF DAVID BUNTING SHARP, ESQ., BERWYN, PA.
DUHRING, OKIE AND ZIEGLER, ARCHITECTS



SECOND FLOOR PLAN

SECOND FLOOR PLAN



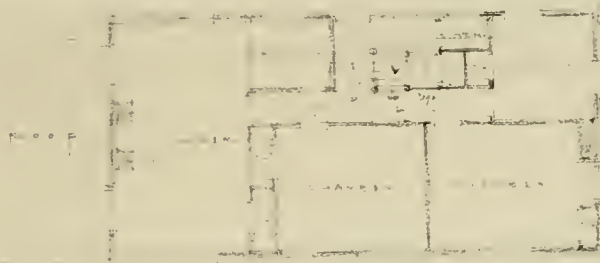
A VILLA BY THE SEA
CLARENCE W. BRAZER, ARCHITECT, NEW YORK



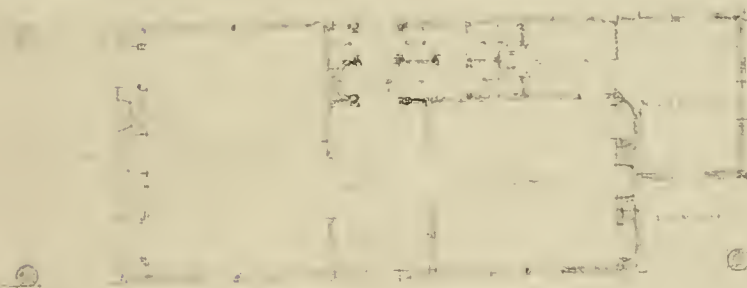
A COTTAGE FOR RUSHTON PEABODY, ESQ., ENGLEWOOD, N. J.
AYMAR EMBURY, II, ARCHITECT, NEW YORK



HOUSE FOR HOWARD REIFSNYDER, ESQ., LANGHORNE, PA.
CHARLES Z. KLAUDER, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN



RESIDENCE AT BERWYN, PA., FOR R. S. MACNAMEE, ESQ.
D. KNICKERBACKER BOYD, ARCHITECT



RESIDENCE AT LANSDOWNE, PA.
BUNTING & SHRIGLEY, ARCHITECTS



DETAIL OF HOUSE ON LAKE MICHIGAN
CHARLES A. PLATT, ARCHITECT, NEW YORK



ENTRANCE PORTICO, HOUSE AT DEDHAM, MASSACHUSETTS.
FRANK CHOUTEAU BROWN, ARCHITECT, BOSTON, MASS.



A COUNTRY HOUSE
LOUIS BOYNTON, ARCHITECT, NEW YORK



HOUSE AT NOROTON, CONN.
R. CLIFTON STURGIS, ARCHITECT, BOSTON, MASS.

INTERIORS

Illustrating the work of

GROSVENOR ATTERBURY

FRANCIS H. BACON

BISSELL & SINKLER

CHAPMAN DECORATIVE COMPANY

ARTHUR CRISP

A. H. DAVENPORT COMPANY

WILSON EYRE

ALFRED GODWIN

HEACOCK & HOKANSON

FRANK H. KEISKER

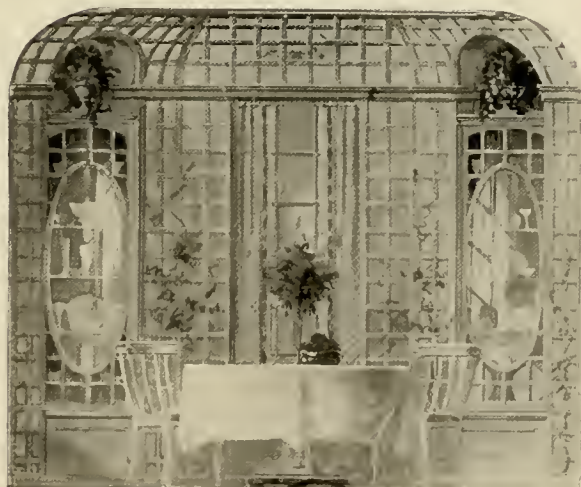
KILHAM & HOPKINS

MELLOR & MEIGS

H. HANLEY PARKER

WALTER F. PRICE

HARRY KNOX SMITH



A BREAKFAST ROOM
CHAPMAN DECORATIVE CO.



THE HALL, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



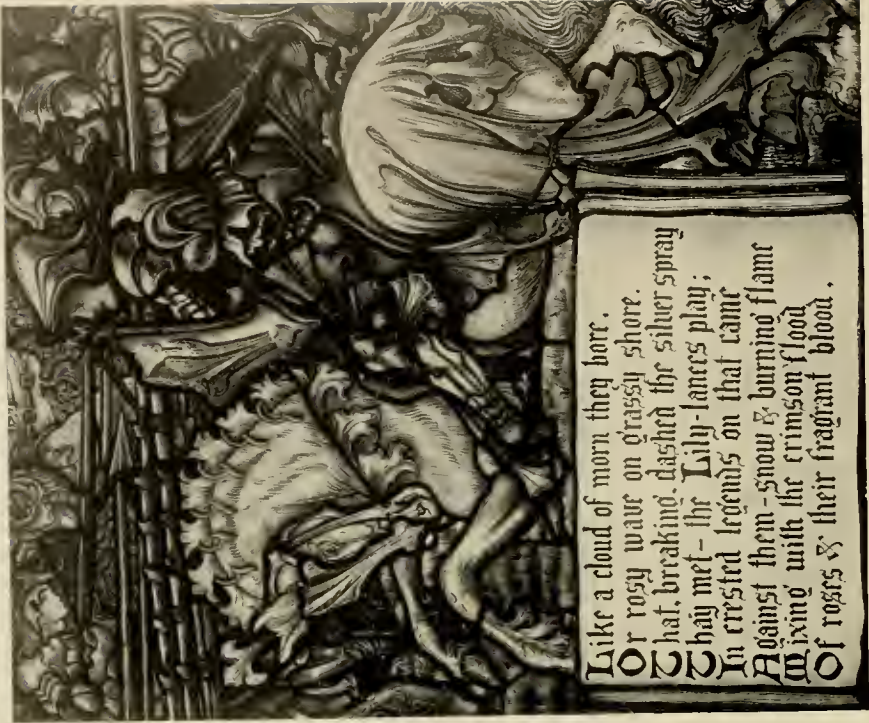
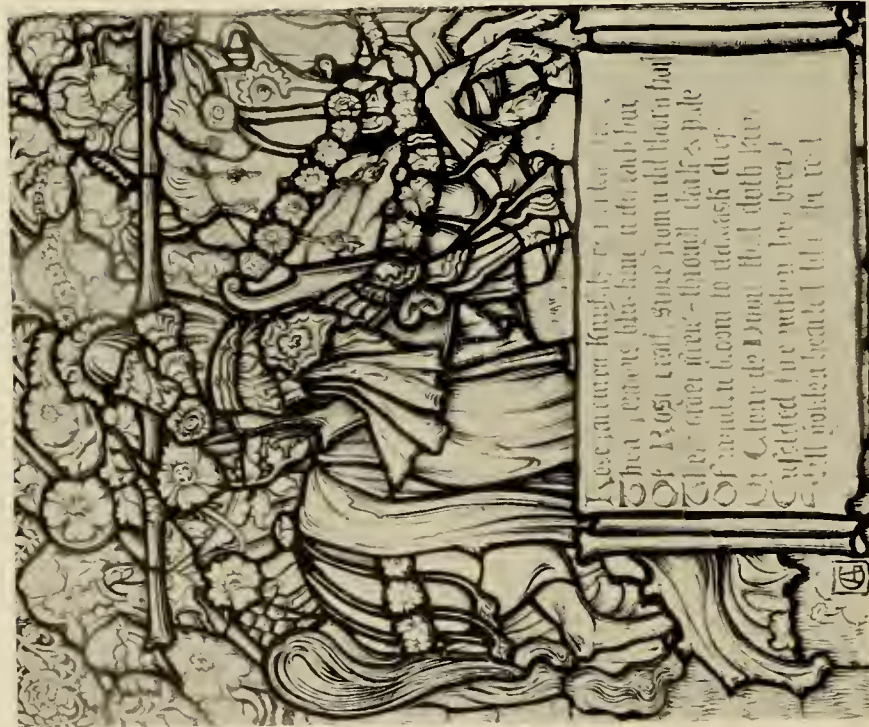
RECEPTION ROOM, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



LIBRARY, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



DINING ROOM, "FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



THE BATTLE OF THE LILIES AND THE ROSES, LIBRARY WINDOW
DESIGNED AND EXECUTED BY ALFRED GODWIN



Decorated by the Chapman Decorative Company, Philadelphia.

A Lounging Room.



BREAKFAST PORCH, "BLITHEWOOD," RESIDENCE OF WILLIAM L. MCKEE, ESQ.,
BRISTOL, R. I.
KILHAM AND HOPKINS, ARCHITECTS, BOSTON, MASS.



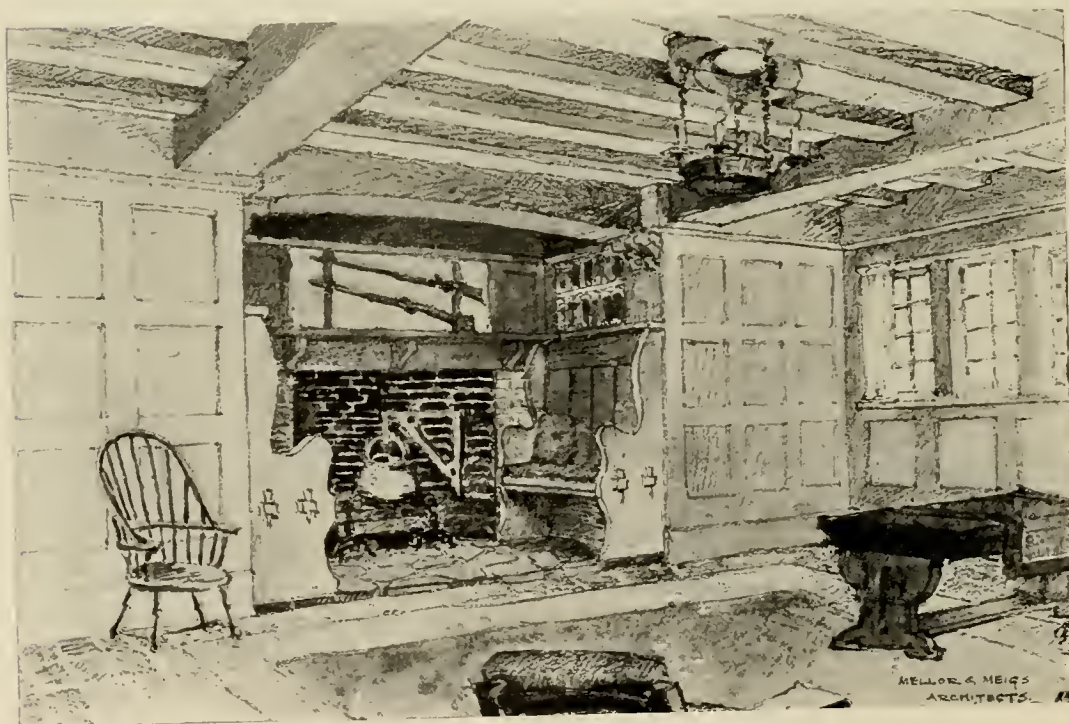
INTERIOR, GOVERNOR'S SUITE, CITY HALL, NEW YORK
GROSVENOR ATTERBURY, ARCHITECT, NEW YORK



LIVING ROOM, RESIDENCE OF MRS. HELENA W. ELLIOTT, BRYN MAWR, PA.
WALTER F. PRICE, ARCHITECT, PHILADELPHIA



DINING ROOM, RESIDENCE OF J. H. PACKARD, ESQ., CHESTNUT HILL, PA.
MELLOR AND MEIGS, ARCHITECTS, PHILADELPHIA



DEN, RESIDENCE OF J. H. PACKARD, ESQ., CHESTNUT HILL, PA.
MELLOR AND MEIGS, ARCHITECTS, PHILADELPHIA



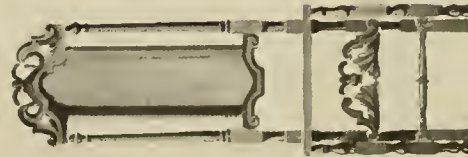
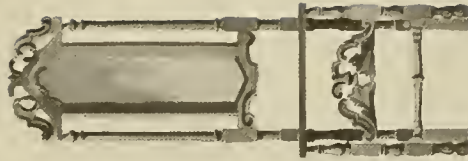
DINING ROOM, HOUSE AT OCEAN CITY, N. J.
A. H. DAVENPORT COMPANY, BOSTON, MASS.



DESIGN FOR BOOKCASE
FRANCIS H. BACON, BOSTON, MASS.



DESIGN FOR SIDEBOARD
FRANCIS H. BACON, BOSTON, MASS.



DESIGNS FOR HALL FURNITURE
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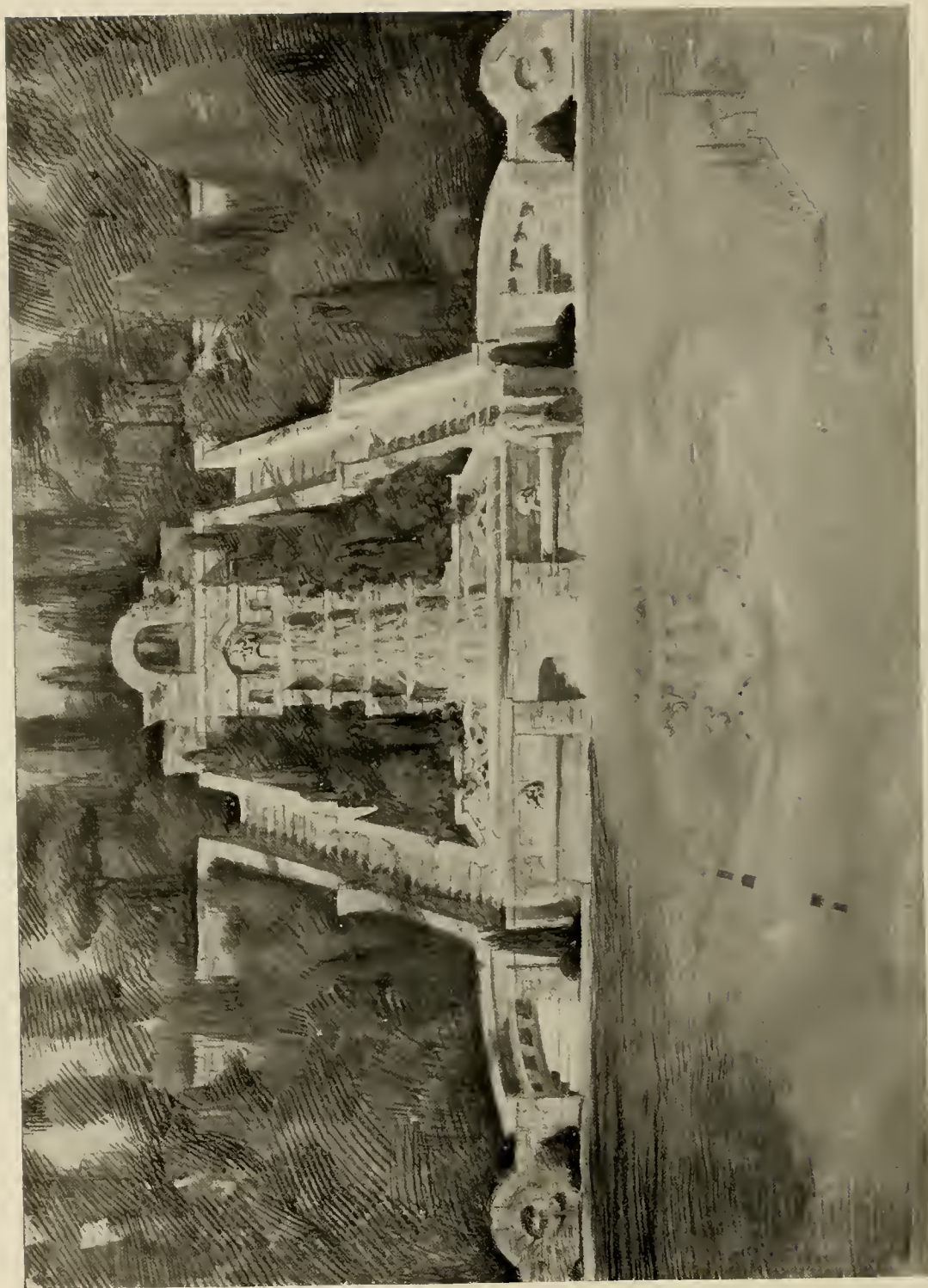


PLAN OF FIRST FLOOR



SECOND FLOOR

FLOOR PLANS



A GARDEN FOUNTAIN
DESIGNED BY HERMAN L. DUHRING, JR.



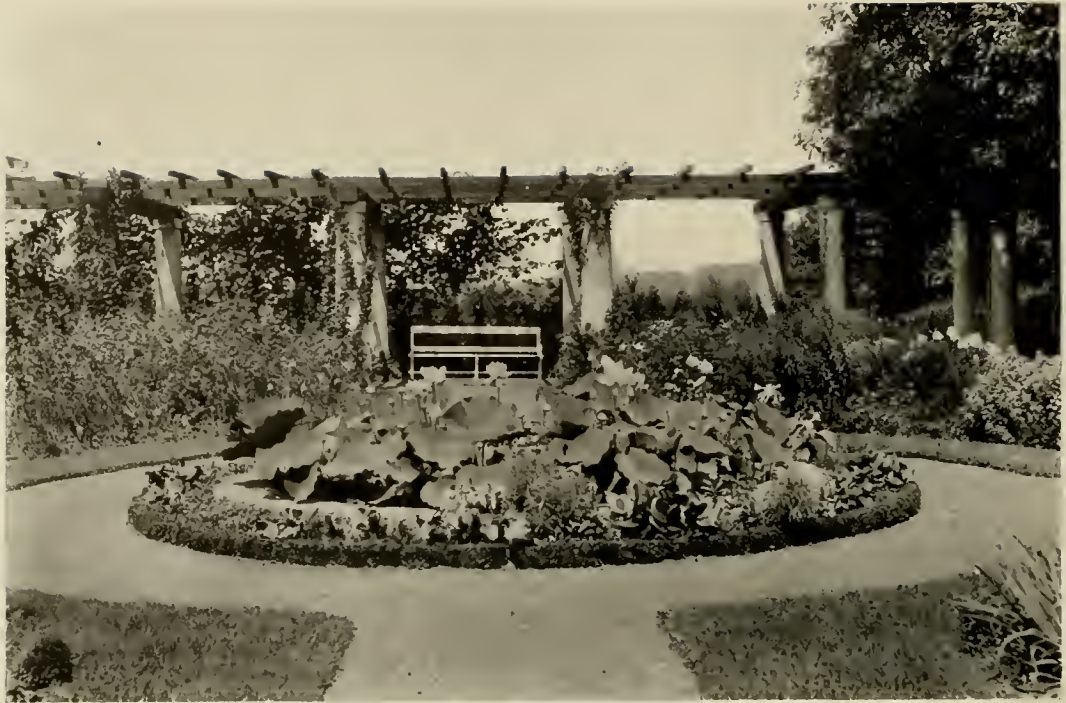
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FORMAL GARDEN AT DEVON, PA.
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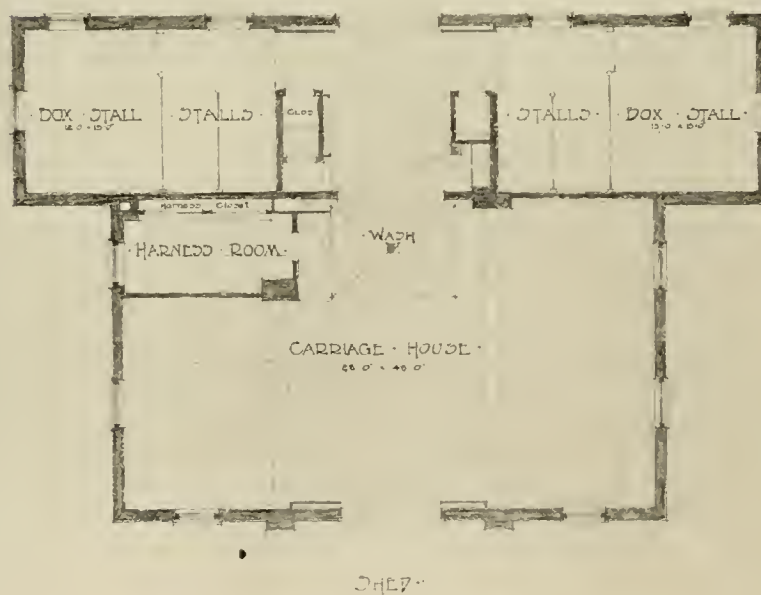
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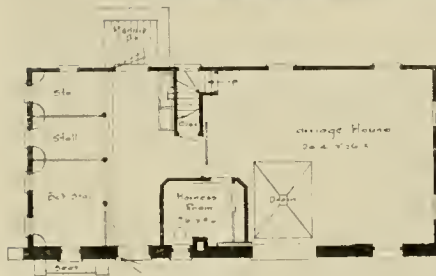
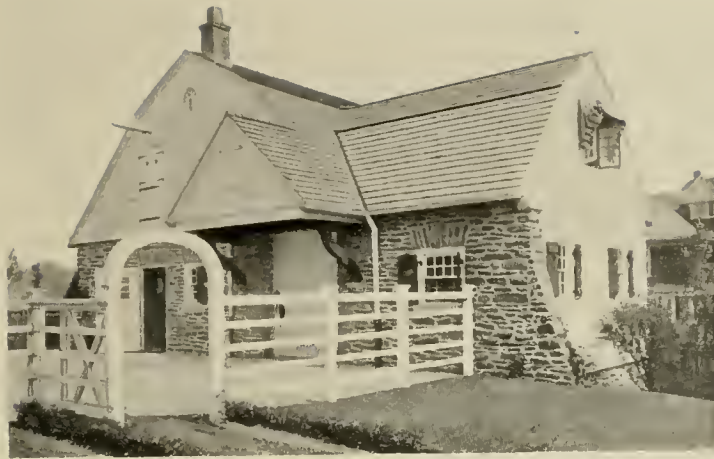
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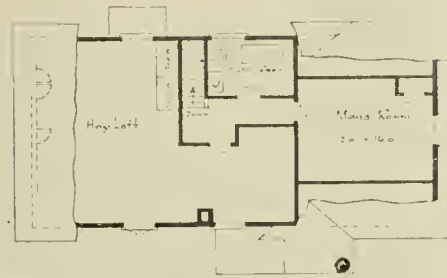
STABLE OF HENRY JUSTICE, ESQ., DEVON, PA.
 DUBRING, ORIE AND ZIEGLER, ARCHITECTS



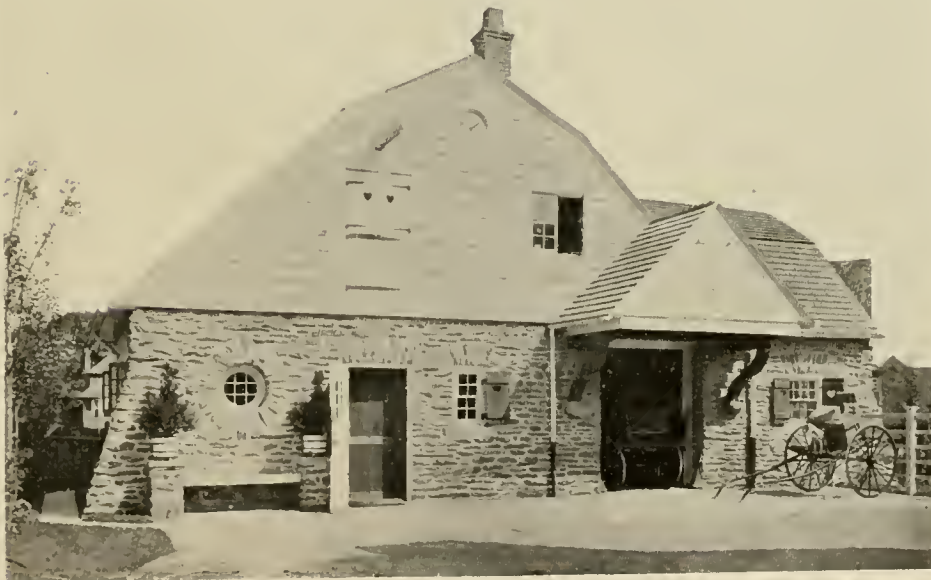
FLOOR PLAN



FIRST FLOOR PLAN



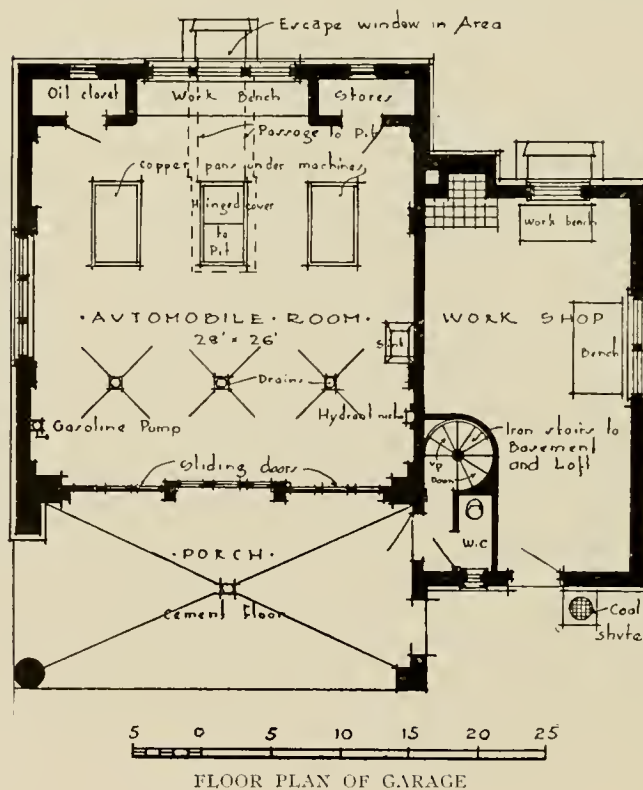
SECOND FLOOR PLAN



A STABLE AT ELKINS PARK, PA.
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GARDEN GATE, HOME OF R. BROGNARD OKIE, ESQ., LEOPARD, PA.
DESIGNED BY THE OWNER



FIG. 1. - FRONT ELEVATION OF BUILDING.
 FIG. 2. - SIDE ELEVATION OF BUILDING.

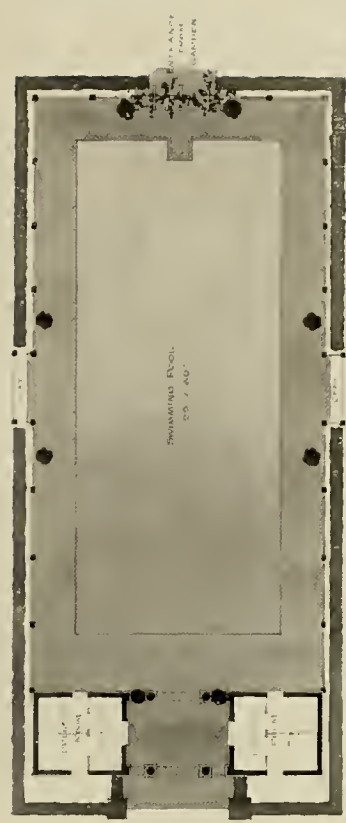


FIG. 3. - FLOOR PLAN OF BUILDING.

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 1210 Chestnut Street, Philadelphia, Pa.

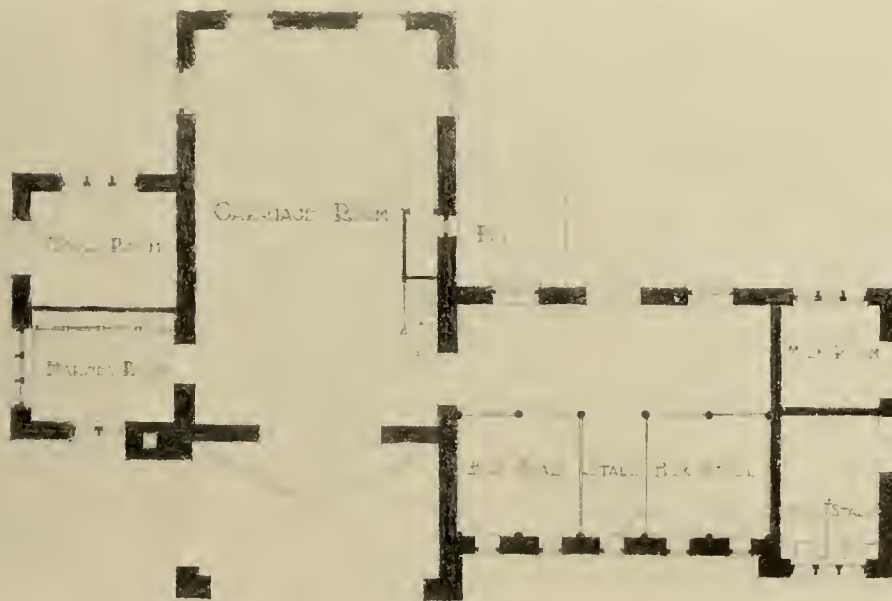
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FIRST FLOOR PLAN

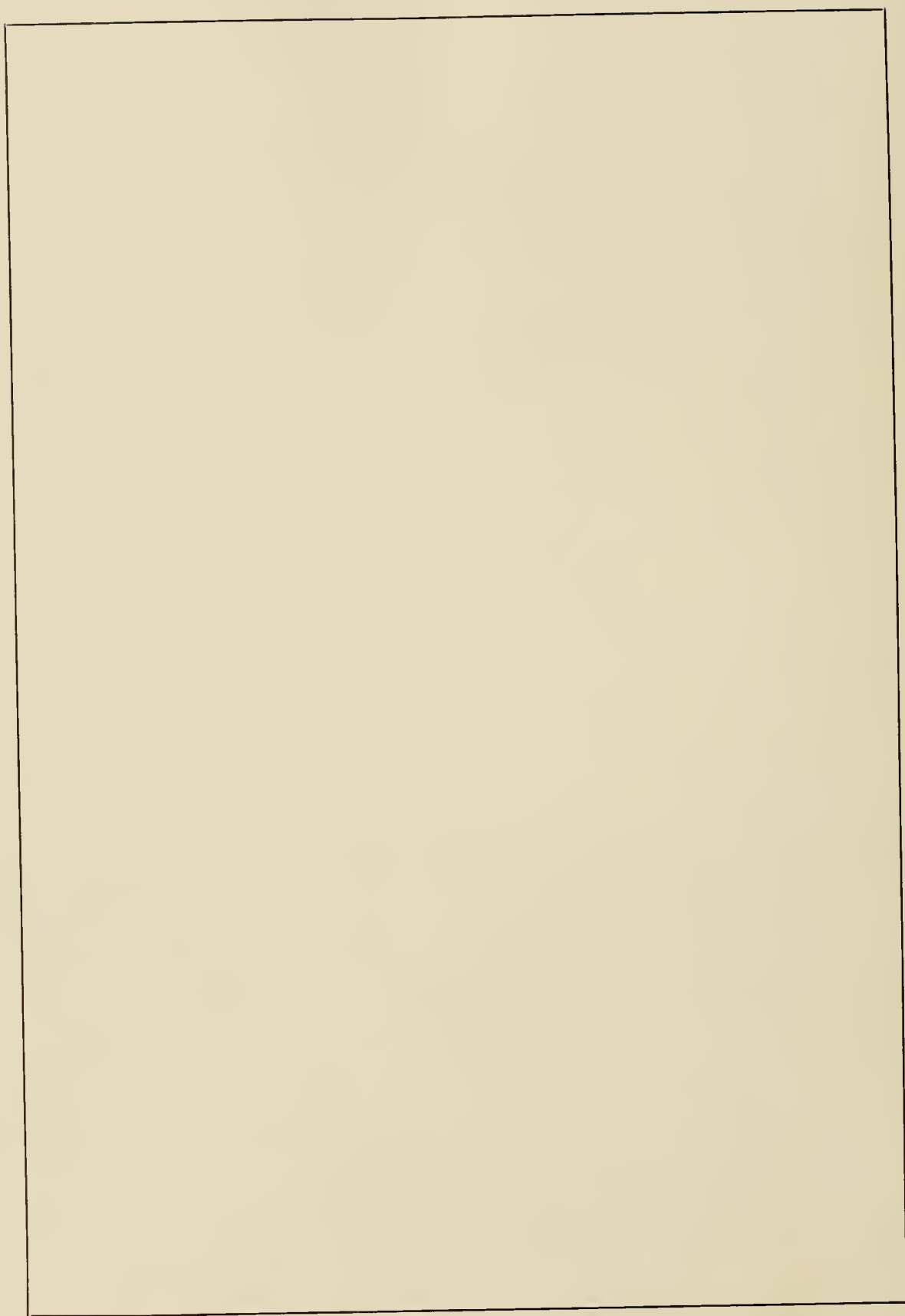


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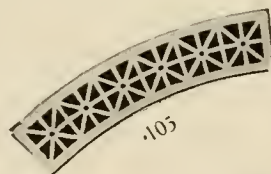
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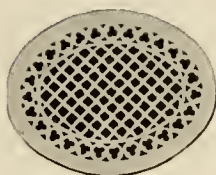
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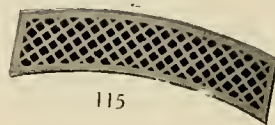
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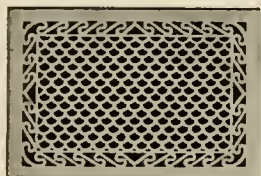


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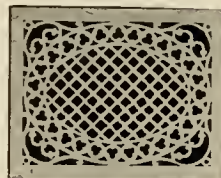


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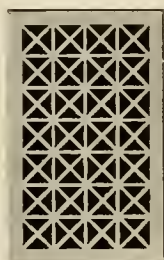


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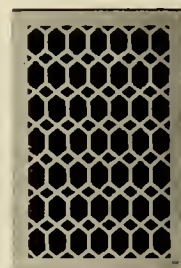


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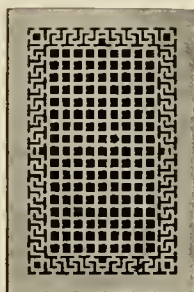
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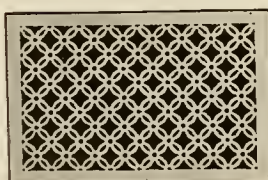
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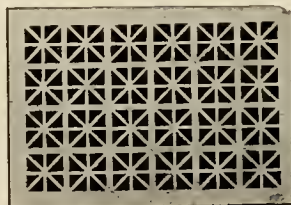
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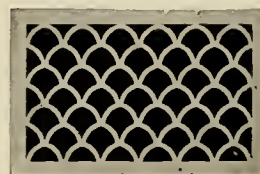
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are the highest achievement in house warming and domestic economy. IDEAL Boilers save the cost of the entire outfit in a few years and AMERICAN Radiators distribute Florida weather throughout the house. Anyone can care for an IDEAL Boiler. It is automatic and absolutely safe. AMERICAN Radiators supply a gentle warmth without the dust and dirt of hot-air furnace, stove or open fire. They are designed as a part of the general scheme of home comfort, economy, and beauty and so made as to collect no dust. The oven-radiator is but one of many kinds designed to add comfort to the home and decrease labor.



A No. W-25 IDEAL Boiler and 500 ft. of 38-in. AMERICAN Radiators, costing the owner \$245, were used to Hot-Water heat this cottage.

At these prices the goods can be bought of any reputable, competent Fitter. This did not include cost of labor, pipe, valves, freight, etc., which installation is extra and varies according to climatic and other conditions.

ADVANTAGE 16: Air must be supplied under the grate to the fuel in the fire-pot, in addition to a proper amount through the fire-door slide over the top or face of the fire to mix with the flame and free fuel-gases, and thus to cause good, sharp, complete combustion. In proportion as the right amount of air is supplied, at right points, the right economy in fuel is secured. The air-burning features of IDEAL Boilers are as fully developed as in the highest forms of modern gas and oil burners. Ask for our free catalog, "Ideal Heating," which tells all the advantages.

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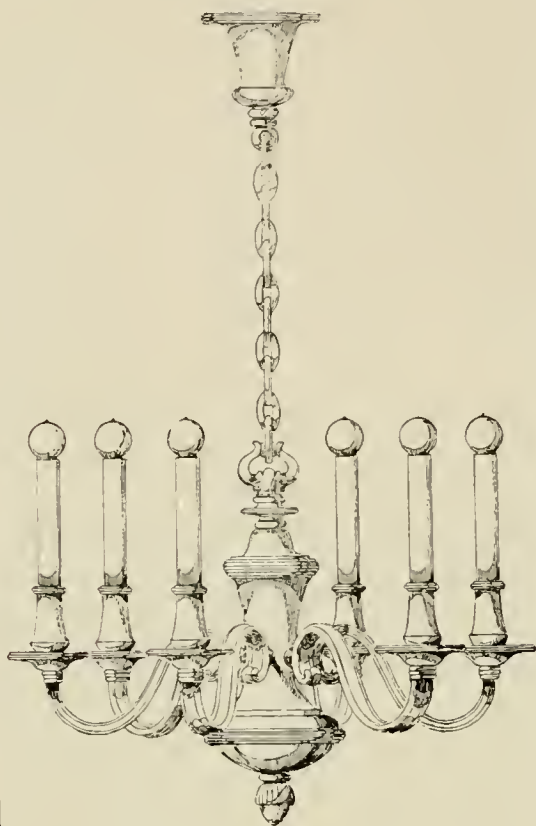
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Shapes made in most of the above Colors

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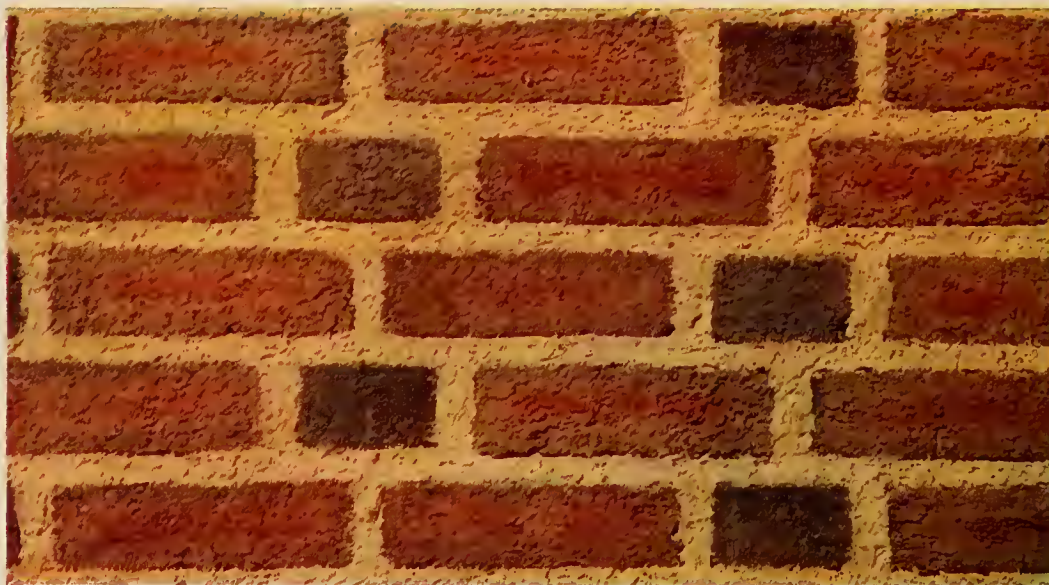
Manufacturers of "WINSLOW IRON-SPOTS"



Gray Velvet Matts.

ON the following pages no attempt has been made to exploit the "Winslow Iron-spot" bricks. Their popularity is so well established by their widespread use that any description would be superfluous. It is of interest to note that one of the earliest users of Iron-spot bricks was the late Stanford White, for whom they were specially manufactured for use in the Tiffany House, New York City. Since that time prominent architects in all parts of the country have specified "Winslow Iron-spots" to the exclusion of those of any other manufacture.

The purpose of this article is to make it known that we are not confining ourselves exclusively to the *manufacture* of bricks, but are making use of our exceptional *selling facilities* and *wide acquaintance* with other manufacturers *to distribute* their bricks, examples of which are shown in the accompanying illustrations.



Smyrna Matts, Laid Double Stretcher, Flemish Bond.

HYDRAULIC-PRESS BRICK COMPANY

PHILADELPHIA BRANCH

Manufacturers of "WINSLOW IRON-SPOTS"

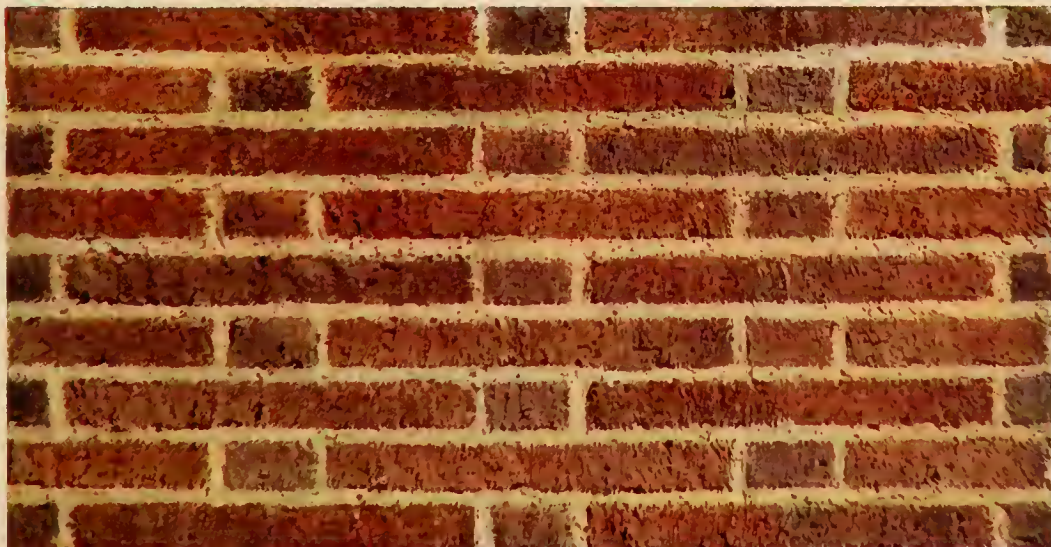


*Charles Barton Keen, Architect,
Philadelphia.*

A Residence for C. H. Geist, Esq., Overbrook, Pa.

FROM a very remote period in the history of man, down to the present day, brick has been more or less of an important factor in the architectural development of the world. It was an exigency placed by nature upon the Babylonian—the absence of quarries and forests—that first led to the utilization of clay as a building material, and if, as is asserted by eminent authorities, the earliest civilization was formed in Babylonia, brick, therefore, may be considered the earliest material used in permanent construction, as well as the basis for the invention of the arch, dome, tunnel, and other methods of vaulting which had their origin at that time. Walls and ruins of brick have been discovered dating long before 4000 B. C.

Assyria followed Babylonia very closely, using stone scarcely at all, except occasionally for foundations and facings. Two kinds of brick were generally employed—the crude, or sun-dried, and the kiln-dried, or fired brick—the latter being used principally for the facing of masses of crude brick, so as to preserve them from disintegration, especially by water, and for thin and inner walls.

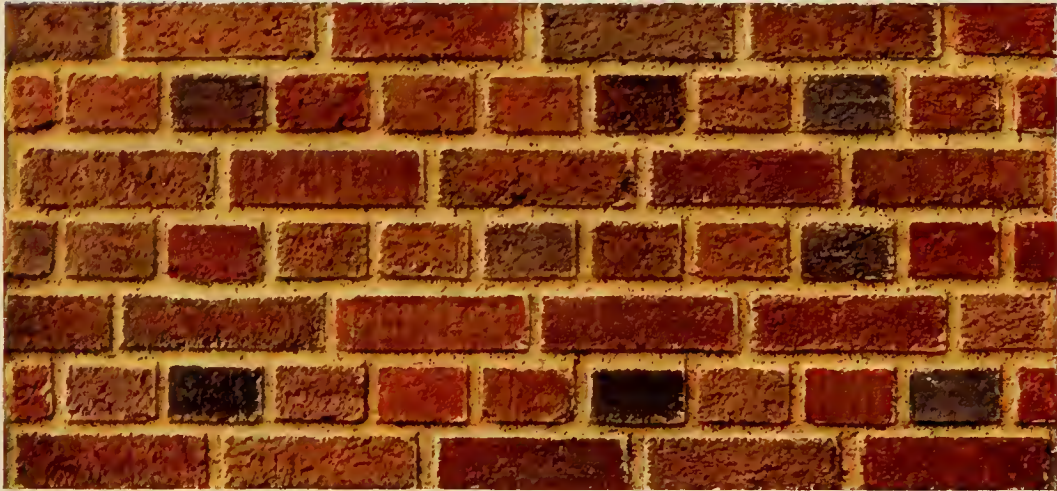


Persian Matts, Detail of Brickwork in the Above House.

HYDRAULIC-PRESS BRICK COMPANY

PHILADELPHIA BRANCH

Manufacturers of "WINSLOW IRON-SPOTS"



Run of Kiln Red Velvet Matts, Laid Dutch Bond.

CONSTANT progress was made in the Art of Brickmaking by nation after nation, and in the Middle Ages was evolved a wonderful variety of molded bricks which have served down to the present day as models for ornamental brickwork.

Brick, above all other building materials, possesses possibilities for artistic architectural expression, and has also a peculiar combining quality which gives it a special advantage, in that it can be used effectively in conjunction with all other building materials. It fits in readily with wood, granite, stone or stucco, concrete or steel, and this can hardly be said of any other structural product.

Modern appliances and modern methods of manufacture are enabling architects to meet their every requirement. Molded bricks are produced in endless variety of design, from simple sections, like those of cornice, plinth, and string course bricks, up to the most elaborately decorated blocks of different forms, such as diaper patterns for walls and moldings for entablature work. The uniformity of color and great exactness of shape, such as is found in the finished product of modern manufacture, is being varied by the revival of the rougher texture and harmonizing tints found in the brickwork of the ancients, and with this brickwork can be produced an effect of seeming elaboration, with plays of light and shadow, at infinitely less cost than the carvings and moldings of stone.

"The survival of the fittest" is applicable to brick, of all building materials, for, in addition to its undoubted supremacy in strength, durability, sanitary qualities, and general structural value, it may truthfully be asserted that as an artistic medium it ranks equally high



Ox-Blood Velvet Matts and Natural Black Headers, Laid Double Stretcher, Flemish Bond, Concealed Joint.



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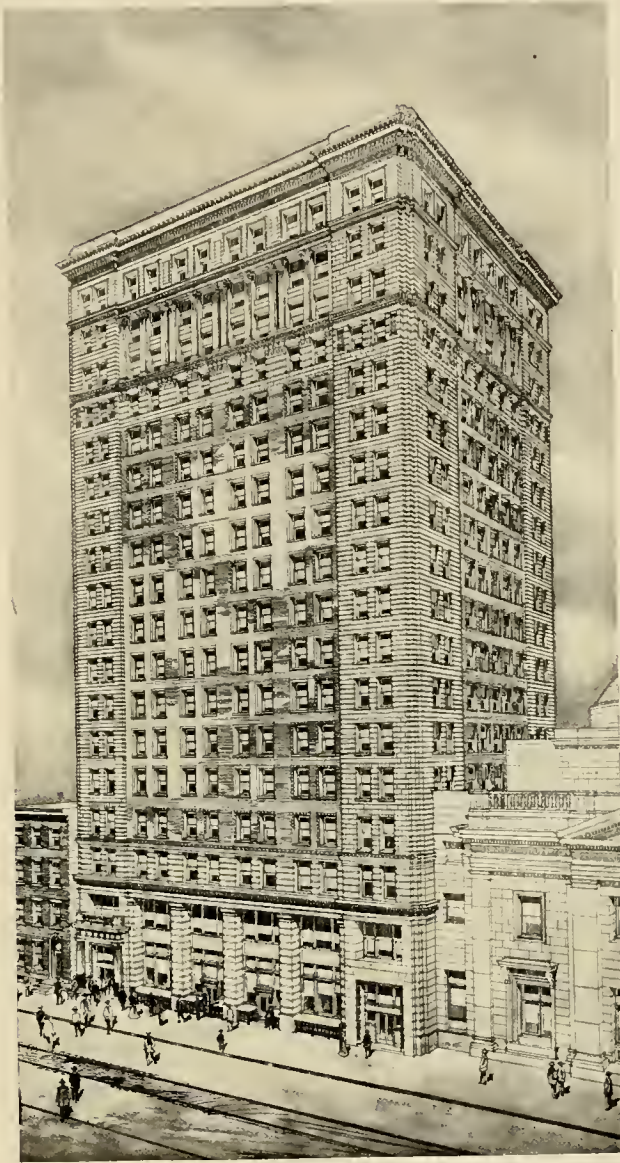
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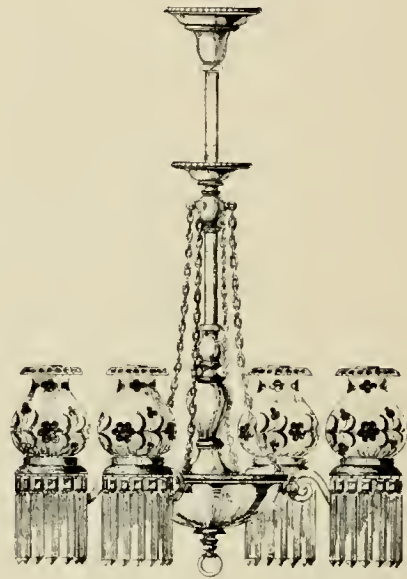
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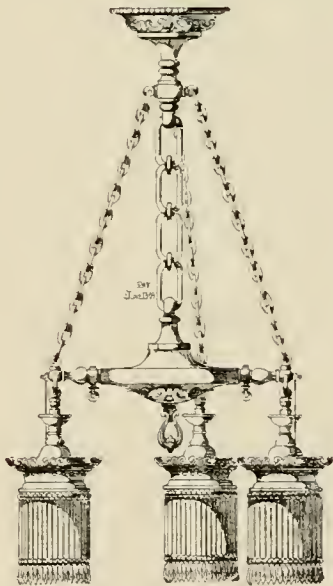
The latest examples of gas lamps for every purpose are on display at our New Store at 11th and Market Streets.

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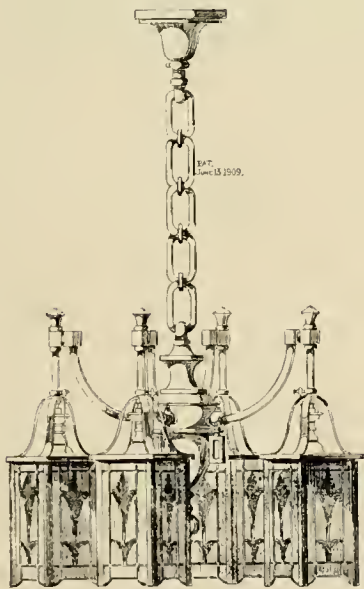
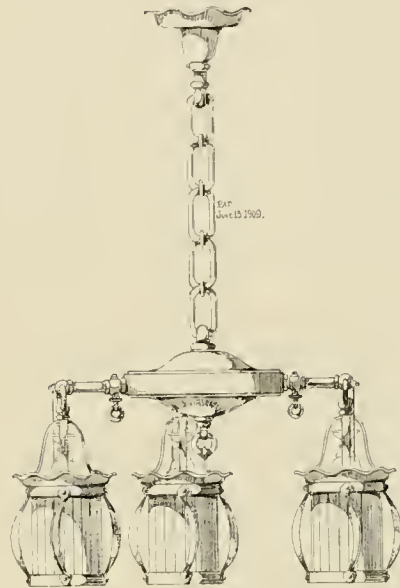
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The "I X L" Air Compressor and Beer Pump is extensively used by doctors, dentists, barbers, hotel-keepers, and other users of compressed air.

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The "I X L" Anti-Freezing Closet Combination is guaranteed against freezing, if properly set. It consists of a low-down galvanized tank with lid; porcelain-lined oval-flushing rim hopper; finished oak swinging-seat, with equalized weight, self-closing hopper valve; valve rest; floor flange; bolts and nuts. All iron is galvanized. It has no flush pipe, no washers, and no fitting inside of tank; hence complete drainage of all water surfaces. It is quickly adjusted. Fasten tank against wall, couple to closet and it is ready for use.

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The "Suri" Urinal Combination includes a "Suri" Automatic Siphon Tank (any size or style). N. P. flush pipe, brackets and "I X L" Urinal Sprays (one 8-gallon tank will feed eight sprays). It can be furnished with porcelain urinal, if desired.

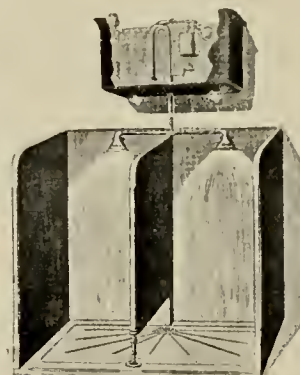
Sprays are *positive* in action; throw a sheet of water against slab, with a downward force; will not splash, and keeps the floor dry. The mouth of sprays is so constructed that the slab forms the back of sprays, preventing the mouth from crystallizing.



"I X L" AIR COMPRESSOR



"I X L" ANTI-FREEZING CLOSET COMBINATION



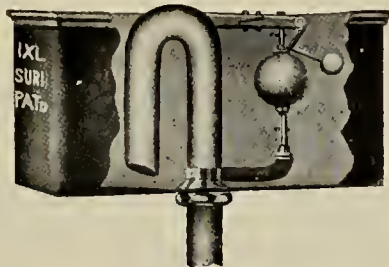
"SURI" URINAL COMBINATION



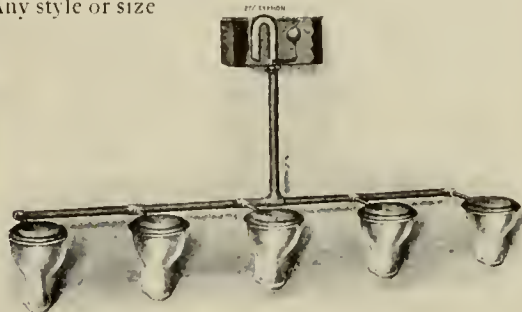
"I X L" URINAL SPRAYS

"SURI"
AUTOMATIC
SIPHON
TANKS.

These Tanks can be used for single Closet or Urinal, Latrines or Range Closets, or a Battery of Closets or Urinals. They are *positive* in action, and can be operated by a drop of water or the full pressure. Siphons are made in the following sizes: 1½, 2, and 2½ inches. Any style or size of tanks furnished.



"SURI" AUTOMATIC SIPHON TANK



"SURI" AUTOMATIC TANK, SHOWN CONNECTED TO A BATTERY OF CLOSETS

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This Combination includes an 8-gallon "Suro" tank (any size), N. P. flush and rod casing pipes, brackets and clamps, swinging saddle-seat with equalized weight, "Suro" hinges and posts, porcelain closet (any style), floor plates, bolts, etc. When set in position, no parts can be *tampered* with. The seat action is *positive*; and tanks will give a full flush, with a displacement of 3 inches of water.

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COMBINATION.

This Combination includes an 8-gallon "Posito" siphon tank (any size), N. P. flush pipe, brackets, clamps and chain and cut-glass pull, saddle seat and lid, "Suro" hinges and posts, porcelain (any style) closet, floor plates, bolts, etc. It is *positive* in action.

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The Beer-Pipe Support prevents the breakage, kinking or flattening of the beer pipes. The pipes having a large radius lie in a channel of the support; and, having a bell-shaped mouth, the support allows a full swing of the beer pipe in all directions, making it impossible for the beer pipes to flatten or kink. It can be adjusted while the pipes are in position.

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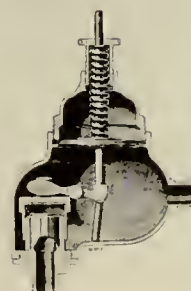
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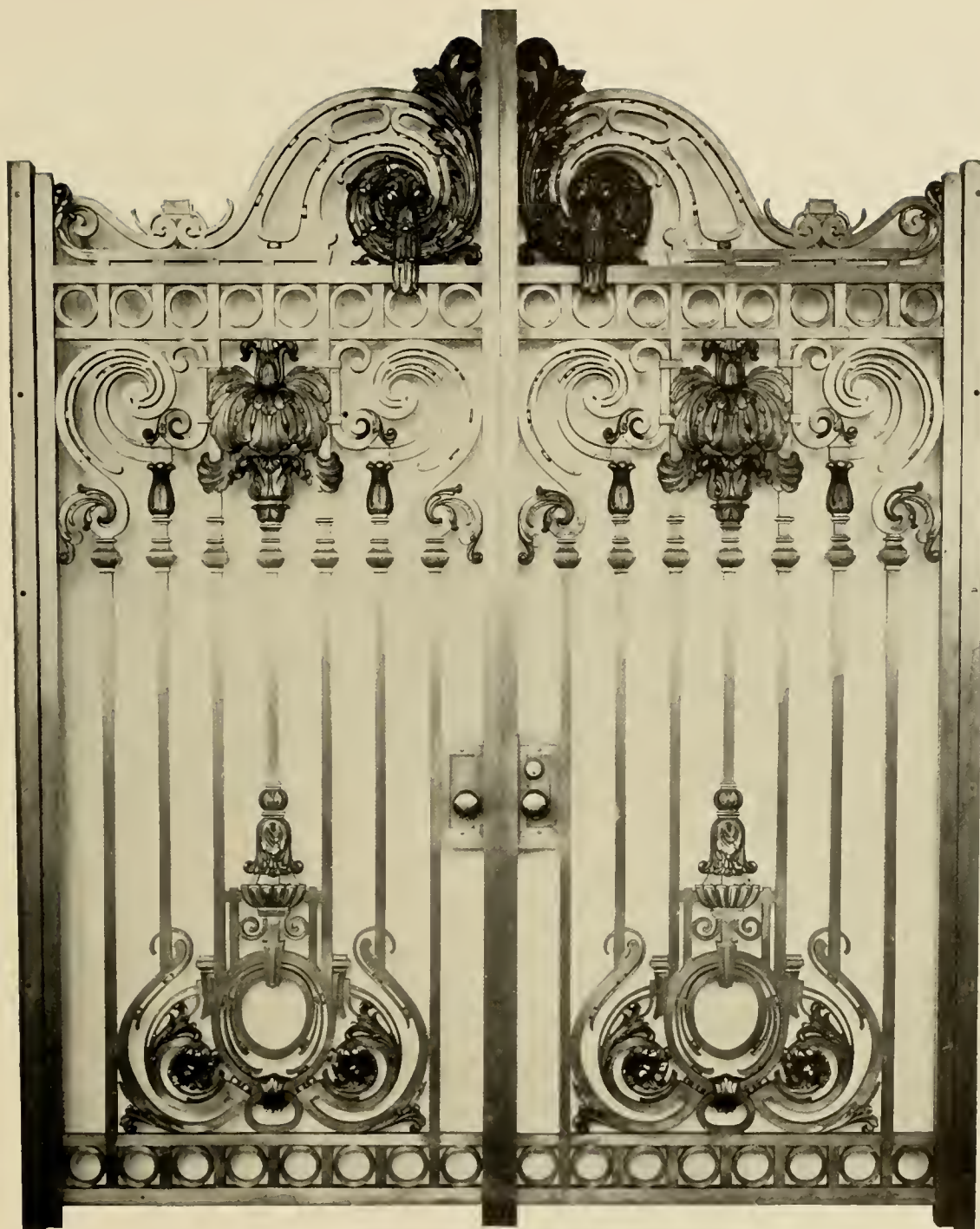


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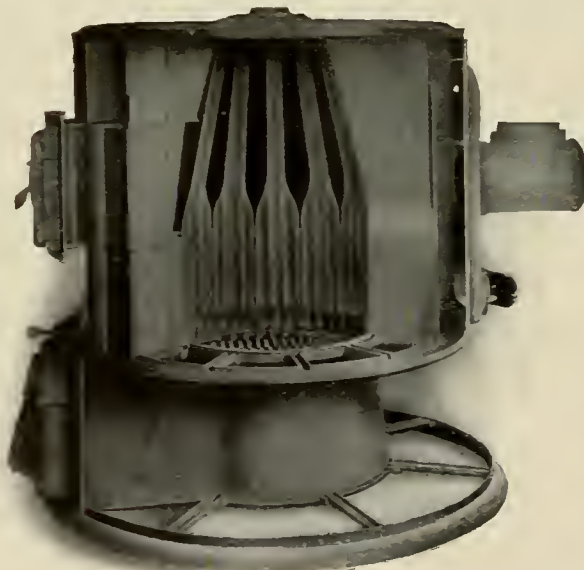
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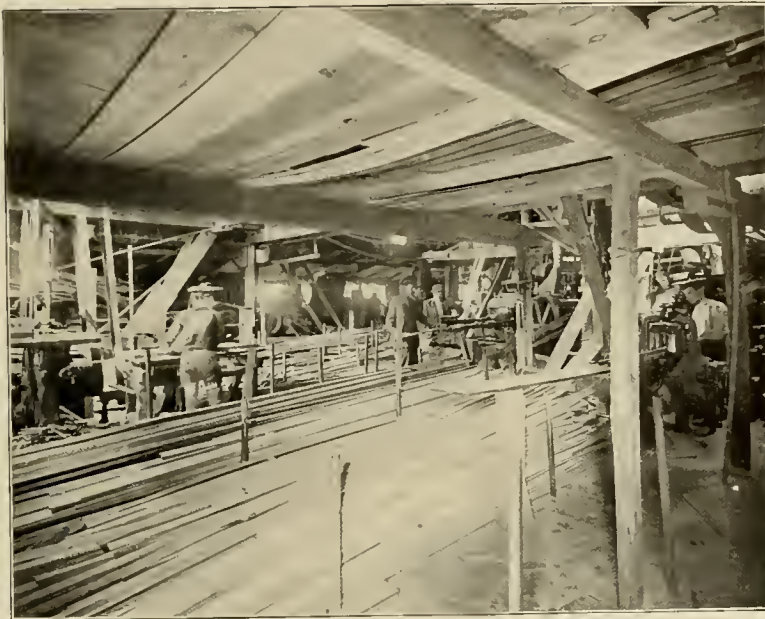
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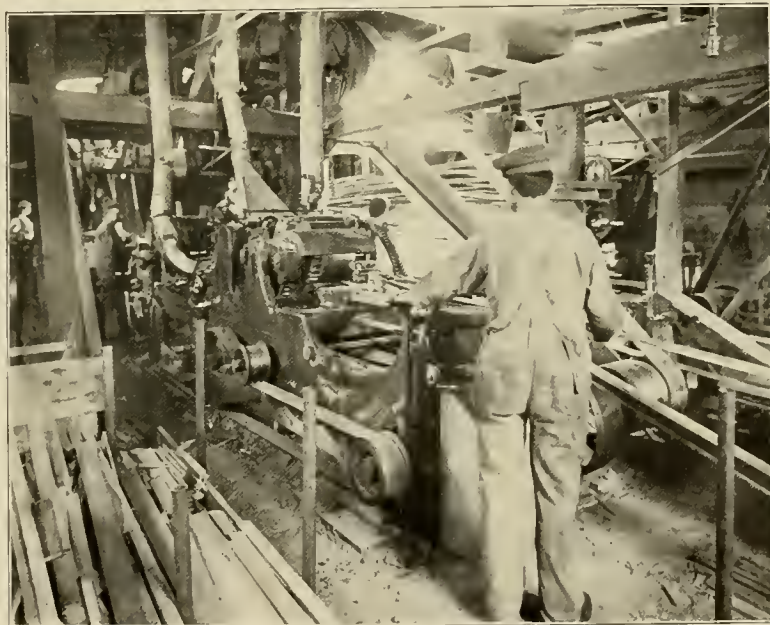
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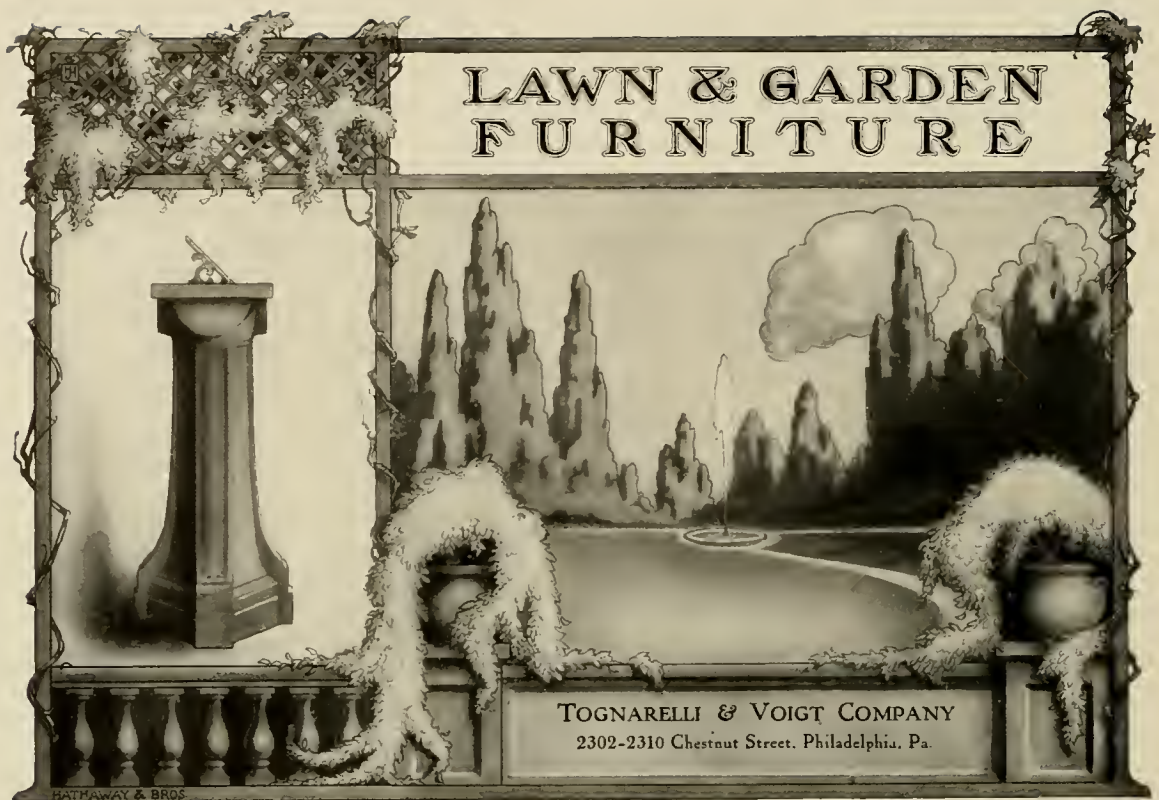
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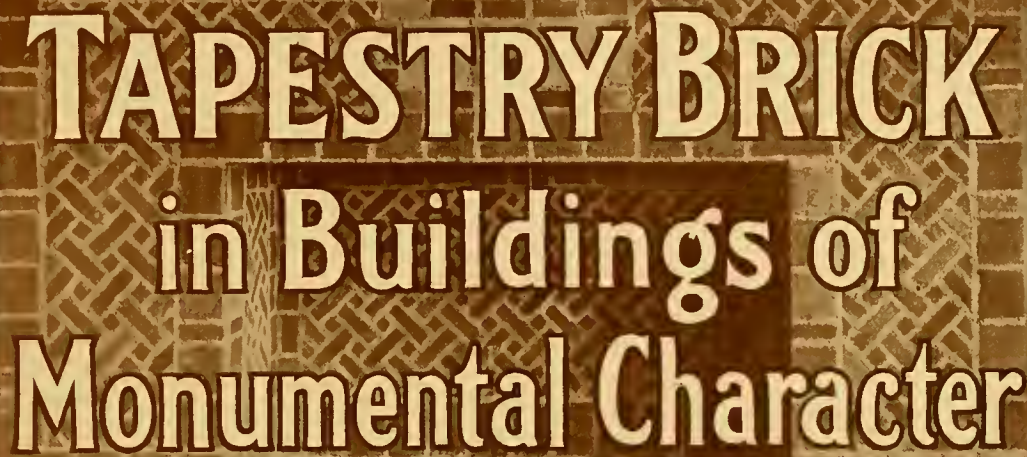
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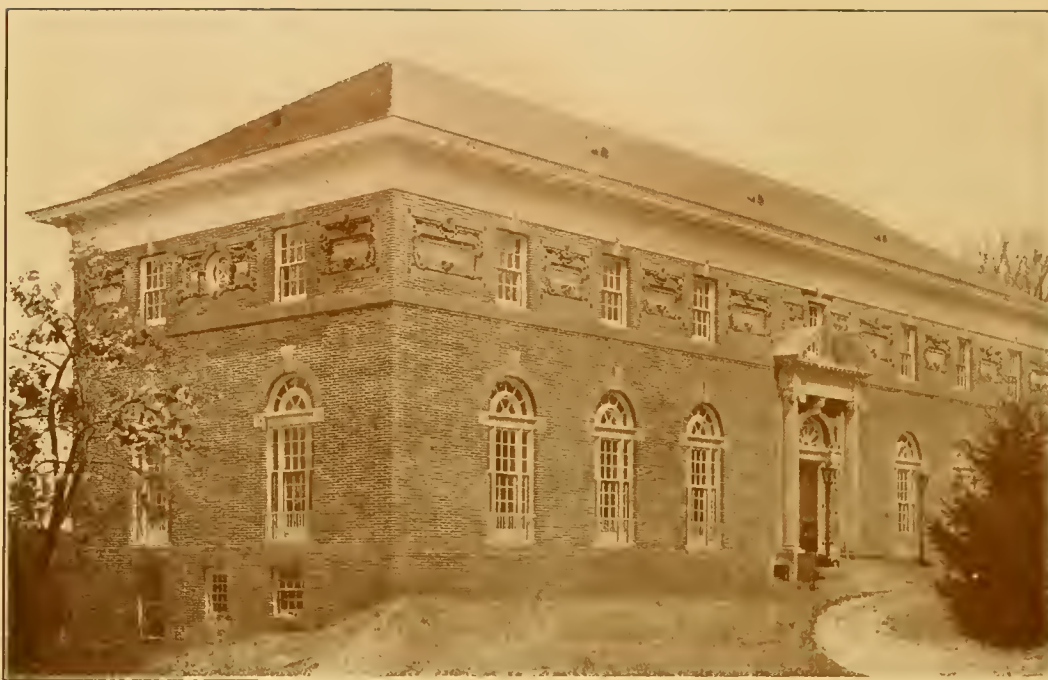
In the succeeding pages we illustrate a few of the buildings in which "Tapestry" Brick has been used. The monumental character of these buildings and the high standing of the architects from whose designs they have been erected, is of itself sufficient proof that "Tapestry" Brick is in no sense a "fad," but that it has taken its place as a standard building material, combining in the highest degree, utility, beauty and economy. Had the designers of these buildings had the least doubt as to the real merit of the material or the ultimate success of its use, it would not have been chosen for work of such importance.

Lack of space prevents our illustrating further examples, but the excellent effects produced by "Tapestry" Brick in buildings of a similar nature in almost every large city east of the Mississippi River, warrants our statement that *"Tapestry" Brick is pre-eminently desirable and particularly adapted not only for country and city houses but for churches, libraries, hospitals, clubhouses, schools, fraternal buildings and high grade apartments.*

Even the careful description of the texture, bonding and selection of the brick which we present on the following pages can give but a slight idea of the beauty of "Tapestry" Brick; the only adequate impression is one gained from the buildings wherein it is used, and we cordially invite not only the inspection of those illustrated herewith, but of those in other cities, a list of which will be furnished to any one sufficiently interested to inquire.

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RUSSELL SAGE HALL, NORTHFIELD SEMINARY, NORTHFIELD, MASS. DELANO & ALDRICH, ARCHITECTS

- Color of Bricks** A mixture of light red to extremely dark blue "Tapestry" Brick, with some sixteen to twenty intermediate shadings, many of which appear on a single brick.
- Size of Bricks** 18" by 1½" by 6".
- Texture of Bricks** Extremely rough.
- Bond of Brickwork** Flemish.
- Mortar Joints** Gray, 1" wide, rough cut flush.
- General Effect** At a distance, this building is of a reddish gray tint, the contrasting colors of the individual bricks being entirely eliminated by the great number of intermediate shadings and the relatively large size of the mortar joint. At a closer view point, the different shades are very pronounced, although in perfect harmony—in fact, the more the work is studied, the more the impression grows that "Tapestry" brickwork has artistic possibilities far beyond our powers of description. The medallions which are shown in the upper story of this building are "Brickotta."

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BROOKLYN (N. Y.) MASONIC TEMPLE
LORD & HEWLETT, ARCHITECTS—PELL & CORBETT, ASSOCIATED

Color of Bricks	Cream gray, light brown and coffee, "Tapestry" Brick; shades 121, 122, 123, 124.
Size of Bricks	8" by 2 $\frac{1}{4}$ " by 3 $\frac{3}{4}$ ".
Texture of Bricks	Rough.
Bond of Brickwork	Special, each multiple being made of four bricks laid with blind joints, to give a brick which appears to be 16 $\frac{1}{4}$ " long by 4 $\frac{3}{4}$ " high.
Mortar Joints	The blind joints gray, about $\frac{1}{4}$ " thick, the regular joints 7, " to 1" thick, all tooled smooth.
General Effect	A soft, gray brown, with a tinge of faint violet in certain lights. The treatment of the brick being very unusual and the contrast of the polychrome terra-cotta being so effective, this building rivals in the color and character of the brickwork, any building erected in New York during the past ten years.

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COLOR OF BRICKS

Light brownish gray "Tapestry" Brick; the diaper pattern of white headers; mosaic in top story blue, white, gray and brown; mosaic at fifth story of white, gray and brown "Tapestry" Brick. At the intersection of the diapers and in the field of the upper story mosaic is a conventional lotos, in white on a brown ground. Over two thousand of these lotos bricks were used in the front.

Color is added by the high lights in the overhanging cornice and in the balcony at the fifth story, in both of which deep orange and dark blue are used. The soft tones of the brickwork, contrasting with the deep colors mentioned and with the dark green boxwood shrubbery in the windows, have been favorably commented upon by discriminating critics from all over the civilized world.



LOTOS CLUB, WEST 57TH STREET, NEW YORK
DONN BARBER, ARCHITECT

Size of Bricks	12" by 2½" by 4" and smaller sizes in the mosaics.
Texture of Bricks	Very rough.
Bond of Brickwork	Special, to show pattern.
Mortar Joints	Gray, ¾" thick, raked out ¼" deep.

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FACE BRICKS ESTABLISHED
IRE BRICKS ED IN 1864

BRICKWORK DETAILS

The details of historic brickwork have never been compiled in convenient form, but are scattered through innumerable books, magazines and loose photographs. The accumulation of anything like complete data on the subject involves a lifetime of study and research which the average architect, with his thousand and one problems, cannot hope to give.

The awakening interest in better brickwork in America seems therefore to have created the need of expert service in connection with its design and execution, and we have been called upon during the last year by many of the leading architects in New York to render assistance in these matters.

We have therefore organized a designing and drafting department and are prepared to help the architect in the preparation of his drawings of the façade, to submit for his approval water-color sketches and working drawings showing the detail of both plain and pattern brickwork, and to assist in drawing up specifications as to the style of bond, the composition, mixing and use of the mortar and other details of brickwork which may be required.

We are prepared to lay up brick in any desired style on the proposed site or elsewhere, thereby offering an opportunity of studying the effect of the proposed brickwork long before the plans are completed and the contracts let.

If necessary we will send an expert to the job in its early stages to see that the work is properly started and that the architect's "Clerk of the Work" is fully posted, so that he may intelligently supervise the work as it progresses.

The detailing and execution of highly ornamental and special pattern work has become a question of expert knowledge and skill, and having been actively connected with the execution of much of the fine work which has been done in and around New York within the last few years, we are pleased to offer to architects and their clients, such assistance as lies within our power.

The interior lining just completed in the Tap Room of the Hotel Belvedere at Baltimore, of which Parker, Thomas & Rice are the architects, and which is illustrated on the following page, is an example of our work.

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FOR
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TAP ROOM—HOTEL BELVEDERE
BALTIMORE—MARYLAND

PARKER, THOMAS & RICE, Architects

A. B. LE BOUTILLIER

Designer for FISKE & CO., INC.

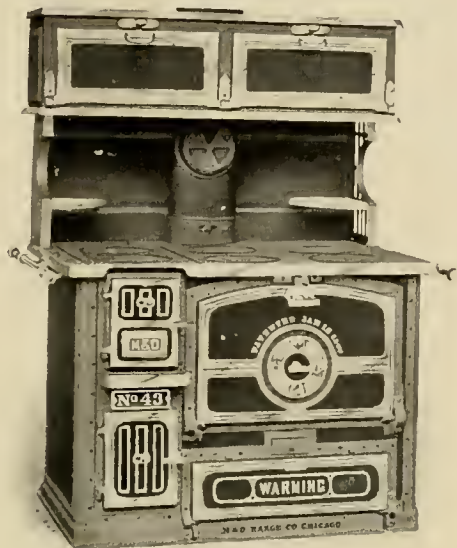
(See preceding page)

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Decorative Possibility of Brick Work



THE foreign travel and study of architects which in recent years has extended more and more off the beaten track of tourists and into the remote recesses of England, France, Italy, and Spain, have resulted in the steadily increasing appreciation of the endless architectural and decorative possibilities of brick work used either alone or in combination with other materials. The day has passed when the designer in brick could afford to rely for his architectural effect solely upon stone or



terra cotta used in association with his brick work for cornices, belt courses and the framing of windows and doors, and the color, texture, size of brick and arrangement of joints must now be studied with an

amount of care undreamed of in the past in order to realize the beautiful possibilities of this material.

The progress made by the manufacturers of brick in the production of and endless variety of colors and surfaces in their product fully equals that of the producers of tile and terra cotta, and in order to secure absolutely new and original effects in these materials,



it is no longer necessary to go through a long series of experiments in the production of new colors and textures. The experimenting has been done by the brick manufacturers of the country, and an intelligent examination and selection of the materials now regularly manufactured is all that is necessary to insure absolute accuracy in carrying out the designer's scheme.



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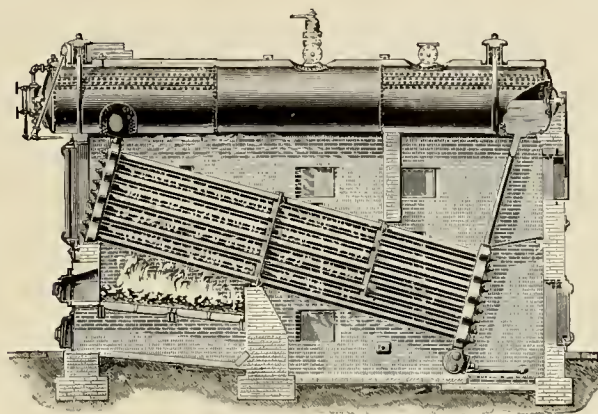
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3-10



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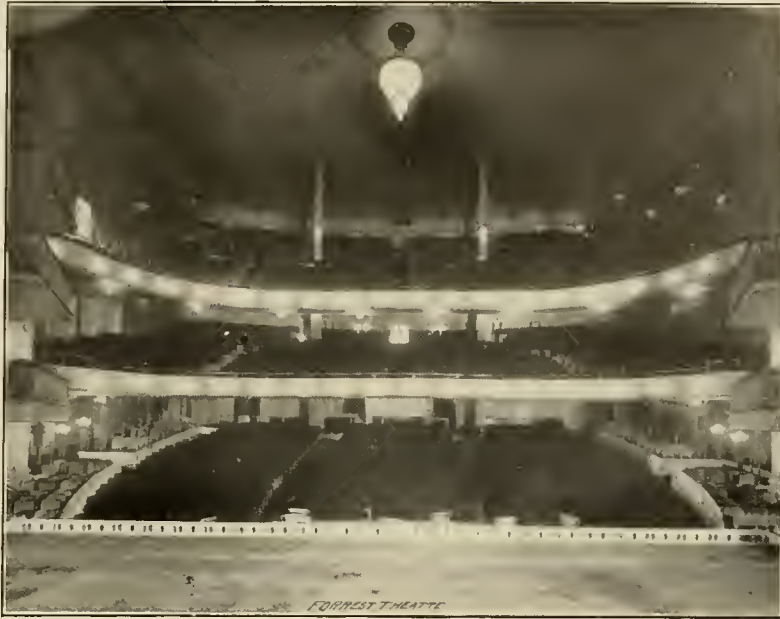
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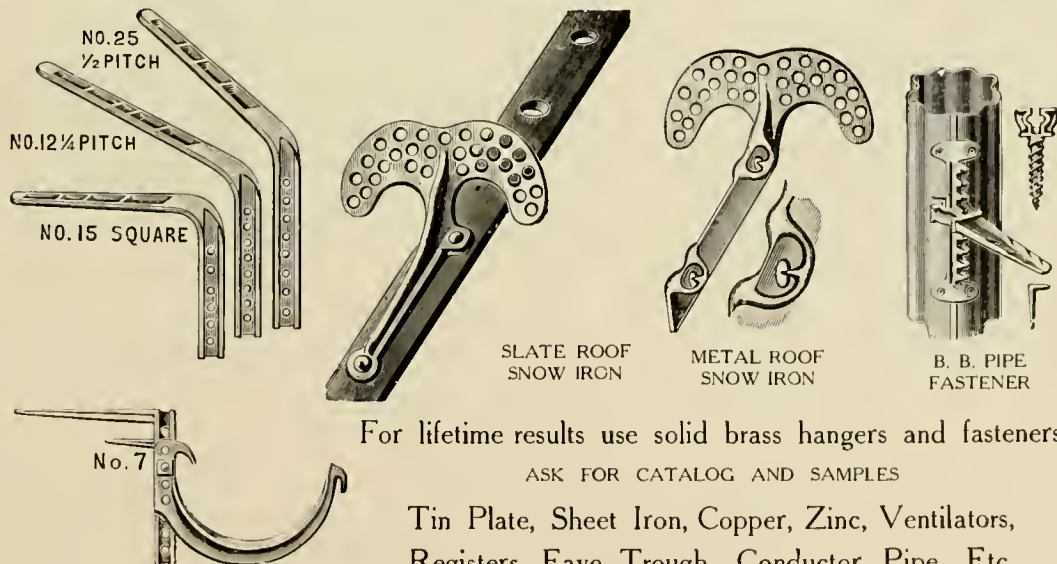
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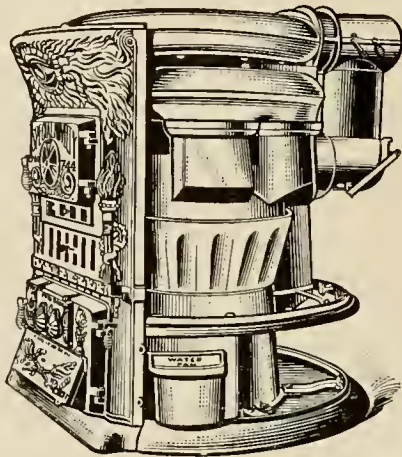
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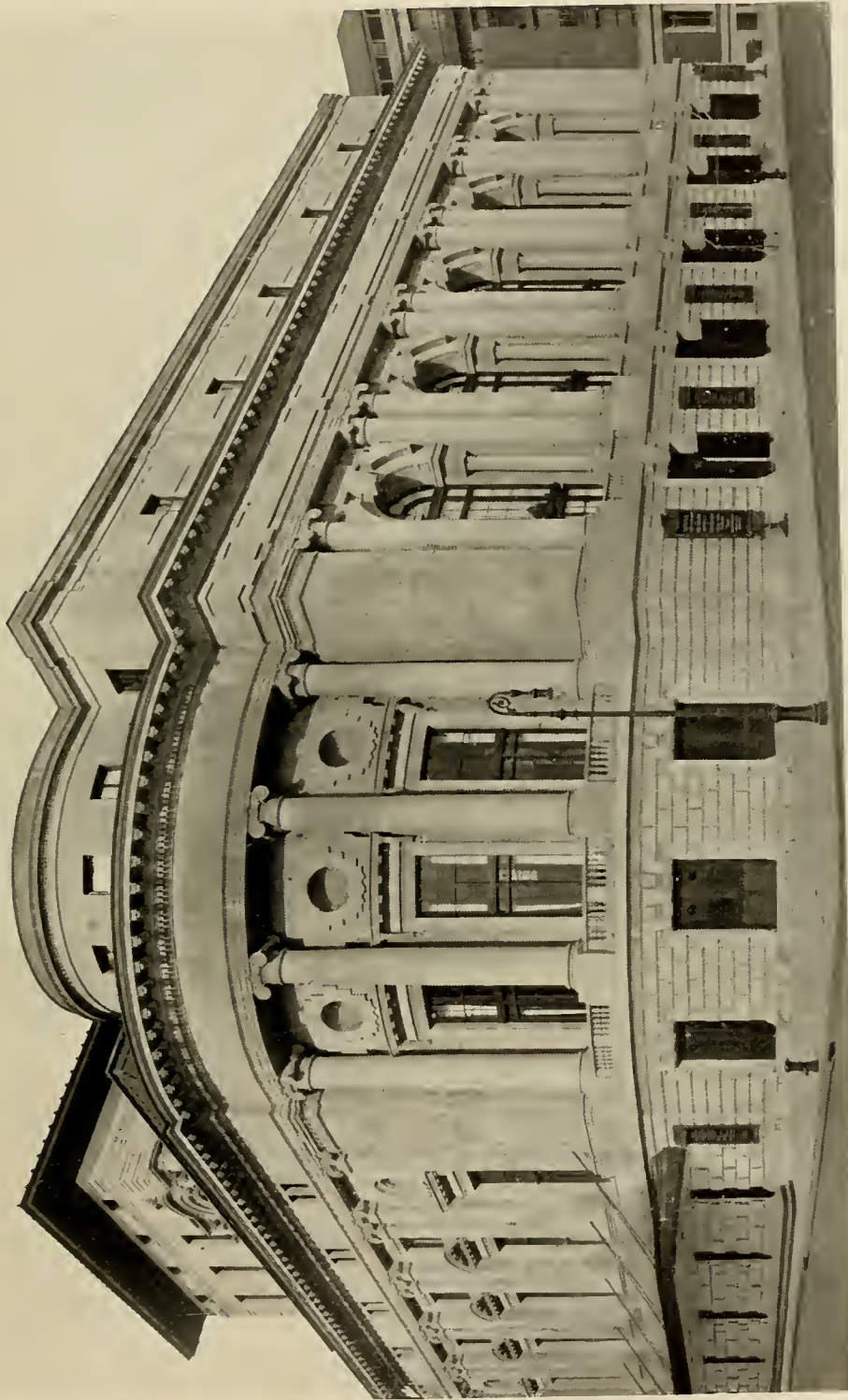
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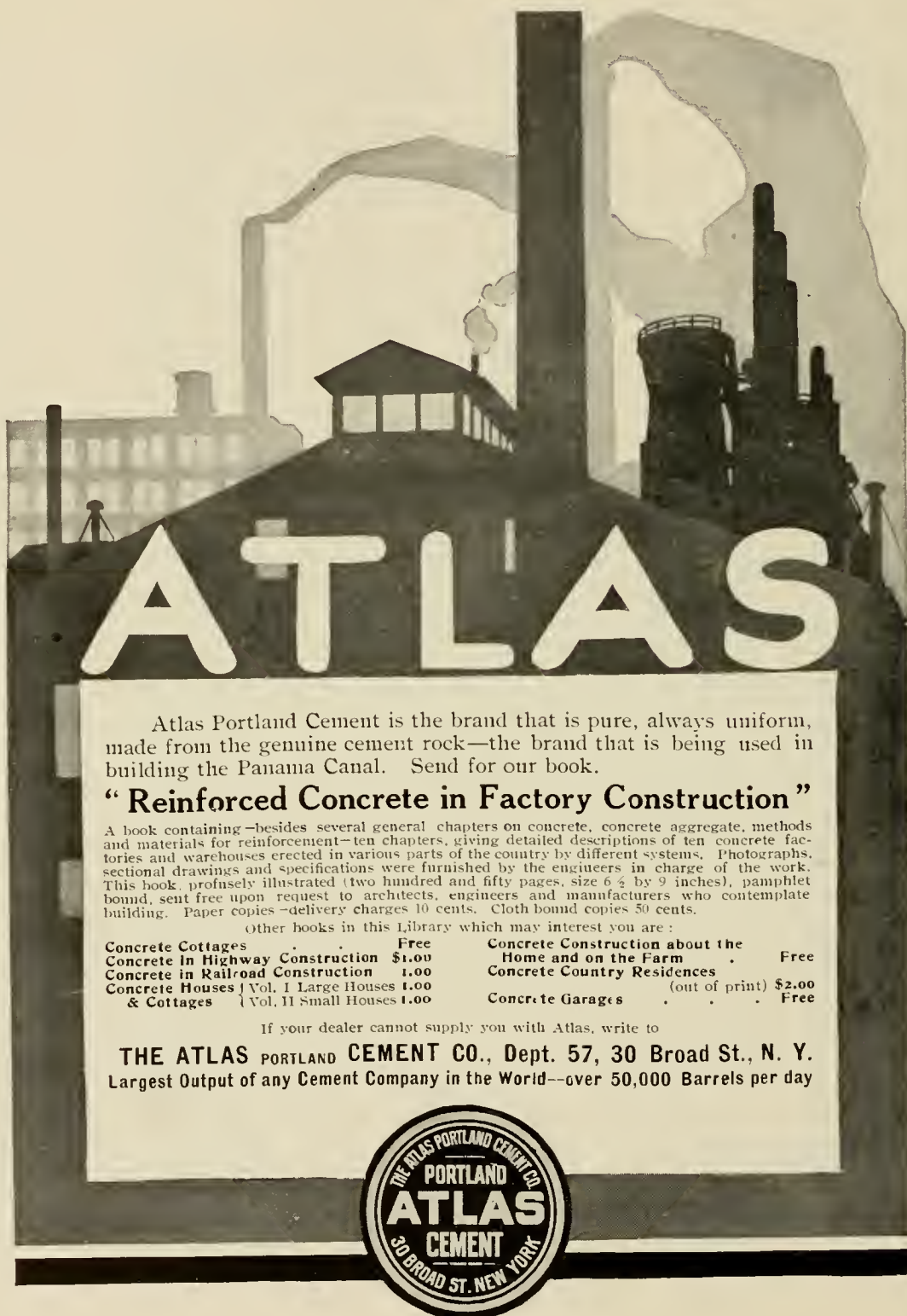
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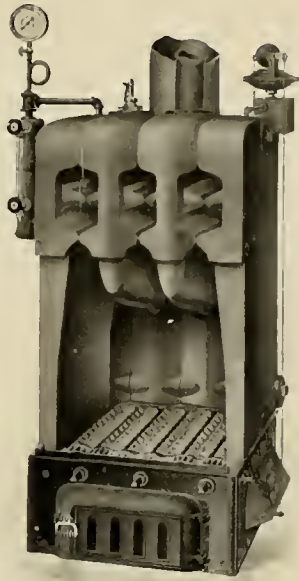
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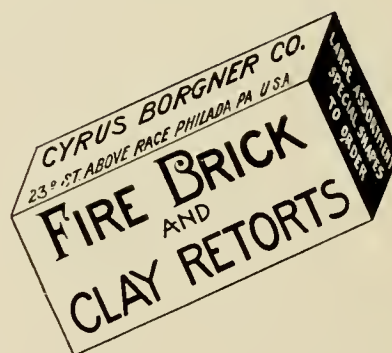
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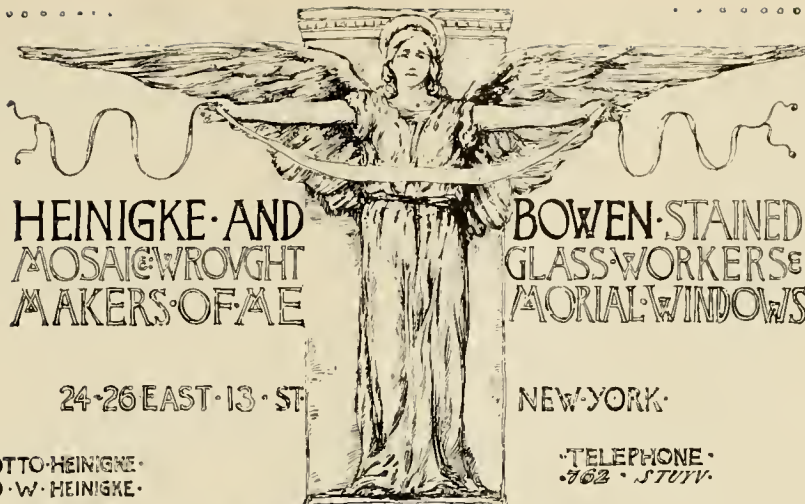
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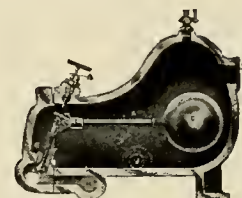
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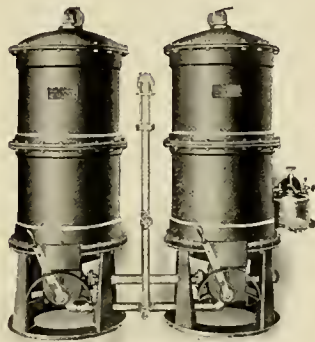
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